



## Themes Of Chinese Dramas (30-40 Years In The First Half Of Thetwentieth Century)

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### ABSTRACT

The article examines the development theater and drama in China in the first half of the XX century, as well as the theme of dramas created in the 30-40s.

### KEYWORDS

"Huaju", "oral drama", "people's theater", "Beijing experimental theater", "new China", " southern Kingdom"

### INTRODUCTION

When we say Drama, first of all we understand one of the three leading genres in the artistic literature-the genre of drama. Works of the genre of Drama are the literary works written to put on the stage of the theater. And dramaturgy can also be called the "history" of the genre, which came to us on the basis of a certain set of dramas of a certain period, the sum of dramas created by this or that people. Aristotle, the great Greek scholar and philosopher, mentioning drama as act, because

of its depiction of moving individuals in his Poetics emphasis its close connection with the theatre.

In the drama, a person reigns over the event and appears to stand against his background. Drama is a literary work written to put on the stage of the theater. " Drama in fact means "action", "the event indicated by the action", that is, the performance. Another of the powerful life foundations of the drama is the

transfer of one's own impressions and lessons from one's life to another in a timid way. Drama is one of the 3 main types of epic fiction, along with lyrics. Subjectivity, the basis of actions on the conflict and their division into scenes, episodes, the absence of a statement, the basis of the relationship of the personages to mutual colloquialism are the characteristics of drama.

## MATERIALS AND METHODS

Dramatic contradictions, reflecting social (concrete historical and universal) problems, are expressed in the behavior of heroes, primarily in dialogues and monologues. The text of the Drama is intended for viewing, as well as for hearing; it also corresponds to the possibilities of stage space, times and theatrical techniques. Drama as a literary work, the actor finds his own interpretation on the stage by the director. Thanks to Drama, theatrical art arose, and it was also the basis for the art of cinema. Genres of Drama: tragedy, comedy, drama (as a genre) and tragicomedias. Drama is one of the genres of dramaturgy. Since the era of enlightenment (Didro, Lessing), drama has become one of the leading genres of artistic literature. The contradictory life of a person is expressed in it.

Uzbek dramaturgy existed in oral form until the beginning of the 20th century. In the first half of the 20th century, the first written national stage works were created. These fully represent the possibilities of the genre of drama. In 20-30-ies, Uzbek dramaturgy was further developed thanks to the work of GulomZafari, Fitrat, Steppe, Ziya Said, Sabir Abdulla and other playwrights. Dramaturgy of the 40-ies developed in accordance with the missions of the World War II and the post-war period.

In modern dramatic works, the history of the Uzbek people, great figures were more

enlightened. Mature samples of Uzbek dramaturgy were created on the basis of the best traditions of this genre. The problems of the period and the expression of life contradictions in the drama on the basis of internal spiritual experiences have become the leading feature of Uzbek stage works.

Looking at history, there are periods when the literature and art of each people blossomed, and in the VIII-V centuries BC, ancient literature, in other words Greek literature was highly developed. During this period, the works of such geniuses as Homer, Sophocles, Aeschylus are known and famous among the peoples of the world so far. Then the development of Roman literature occurs. In the XVI century, English literature began a new era of ascent in world culture through the creativity of such great men as Shakespeare, Marlow, Grin. In the XVIII century in Germany, the rise of literature and art through Goethe, Shiller and a number of adepts is visible. In the XIX century, French literature was introduced to the world by such celebrities as Hugo, Duma, Stendhal, Flaubert, Maupassant.

And in the East, the types of drama art has its own characteristics. Drama was formed as a complete genre in India, during the first millennium, in Japan in the X-XI centuries, in China, which was considered one of the Centers of ancient civilization in the XIII-XIV centuries,

The dramatic works of outstanding playwrights of XIII century Chinese playwright Guan Han Sin (关汉卿), Wan Shi Fu (王实甫), Bay Pu (白朴), Ma Ji yuan (马致远) and others have not lost their value so far. This name connects us with the prosperity of Chinese dramaturgy and theater, which later became known as classical and took place in the history

of the prosperity of Chinese culture, some of its democratic genres.

In the XIII century, at a time when the National Art of China was under intense persecution by the Mongol invaders, it remained one of the leaders of theater and playwright. In the period of the Mongol Empire, the theater was somewhat influential in the artistic propagation of freedom ideas with its specific activity. But the popularization of advanced ideas required the people to find more accessible and understandable artistic forms. Sources of theatrical art go back to antiquity. In China, theater and playwright have developed over the centuries as a national tradition. However, by the beginning of the XX century, updates, changes in ideological direction, content, form took place. By this period, due to the economic, social, spiritual changes taking place in society, complex processes took place in National Art. The crisis situation in the traditional theater was the impetus for the active study of foreign culture and the development of dramaturgy and a new view of the theater.

This art came to China from the west along with revolutionary-democratic ideas. At the same time, the first examples of modern drama – "xuaszyuy" ("oral drama") – started to be published in the press. The so-called "oral drama" refers to the originality of this type of art, radically different from the traditional, old, syncretic musical form of drama. Poetic monologue - arias, usually performed in the archaic language, is replaced by a lively modern colloquial style in it. Not only in the language, in the speech of the personages, but also in the division of the main artistic image tools, plays into curtains and acts, sharp differences were noticeable in the costumes and scenery of the heroes. A new art has emerged as a new form of perception of reality, a new sphere of the

spiritual life of the people. Another aspect that distinguishes it from the traditional theater is the rise of important socio-political, moral-aesthetic and other important issues.

At the beginning of the 20's of the XX century, the inflow of foreign literature into China intensified. Acquaintance with foreign dramaturgy paved the way for China to the treasures of world art from antiquity to modern times. Foreign dramaturgy prepared both writers and readers-viewers for a new Chinese drama. Chinese scenes G. Ibsen, A. Strindberg, B. Shaw of the plays of the show and others began to be put. Especially creativity of Ibsen has become very large. Also L.N.Tolstoy ("Living corpse", "Ruler of darkness"), I.S.Turgenev ("Thunder", "Wolves and herds"), A.N.Ostrovsky ("Human life", "Dog Dance", "King", "Law and freedom", A.P.Chekhov ("The Cherry Orchard", "Sisters", "Bear", "Wedding") and many other works were translated and staged into Chinese.

So, in 20 years of development of Chinese dramaturgy, three main principles are observed: the national heritage associated with traditional theater; mastering of foreign dramaturgy; modern national drama.

From the very beginning, modern national dramaturgy embodied multilayered art. The theater "Xuaszyuy" appeared on a literary basis. The first step was taken by progressive playwrights in the democratic spirit. Most of them went to foreign countries and got acquainted with the advanced culture there. Among them, OuyanYuytsyan, Sya Yan – went to Japan, Khun Shen, SyunFusi – to the USA and got trained. This, in turn, left a bright mark in their creativity. The perception of world culture was realized through the country they visited, which is a foreign language they have.

It was very difficult to track who, when and how affected them in a specific creative way. In general, these enterprising, entrepreneurial, enlightened people went through intellectual training in countries that were more advanced than China at that time. Having mastered another culture and historical experience, they do not break spiritual ties with their peoples. Returning to the homeland, they tried to awaken the consciousness of the people, to accelerate the development of society. Speaking of a new playwright in China, the plays written in colloquial language for the modern Chinese drama Theater are meant. The history of the new dramaturgy began with the plays of Tien Khan and Hun Shen on the household theme. The plays of the poet Go Mojo on a historical, acute social theme of Tsao Yu are considered mature works of this playwright. As in prose, in dramaturgy and theater became a means of promoting the ideas of the revolution.

## RESULTS AND DISCUSSIONS

In the 20-ies, a number of literary theatrical societies were formed, they were called upon to promote new art. The people's theater, the Beijing experimental theater, the new China, the Southern Kingdom (Nan go) were the most notable among them.

"New China", sought to perceive drama, and through it to perceive a person ("drama is the most convenient means, the easiest way of perceiving people"). Members of this society saw the means of struggle in the theater, through which they sought to propagate the idea of the reorganization of society. ("...from the reconstruction of the theater to the reconstruction of Man, and from man to the reconstruction of society"). In their opinion, "stage is an expression of the spiritual life of a person", "theater is an art of the arts". In a

word, the study of the history of theater, the development of a new national progressive dramaturgy contributed to the rapprochement of art with the people, the integration of the idea of the reconstruction of society.

By the 30s of the twentieth century, the political situation in China for some time arose conspiracies: China was in danger due to the attack from the Japanese side. At the time of the struggle against the Japanese invaders, the theatrical and playwright development became more and more active. Released in partnership, the creators of many theaters, which were ridden under the slogan "Article in the village", "Article in the army", began their work and staged works aimed at saving the motherland from destruction, as well as a team of propagandists against the enemy, and the children's troupe in different ways penetrated the internal districts, villages and fronts. In accordance with the changes that were smeared, there were also big changes in the theater, in other word the theater received an increasingly popular tone. It had an opportunity to quickly reflect the situation in the war. In the process of propaganda work, puddles performances, teahouse performances, public art, parade performances, lantern performances and other performances were easily organized. At the same time, small-form dramas, whose author is unknown, "give a good literature", "the last one meter" and "Reed melody", were widely spread. Formed during this period as a talented playwright, it moved to a new level with the creativity of writers. Works on the theme of the fight against the Japanese invaders, such as "preserving the ground", "eight hundred samson", as well as "we need to draw contours" of Sya Yan, Huang Mey's "Lashing the Devil", O Chang's "going back home", Yu Ling (penname of Long Jing), "saving one bullet", Si Ling's "in flames" were

created exactly this period. These dramatic works gained public affection with their Vitality, richness of fighting qualities. Due to the unstable political situation, the rapid passage of time, these dramatic works can be imagined as a little rough, schematic. When the forces were equal in the battle against the Japanese invaders, theater performances gradually moved from the village, war zones to the cities behind the front. The stage moved from the street to the theater. Created multi-character (act) plays. In the works of the playwrights of all regions of the country and Shanhai, the theme of the war, the disintegration of the party of Gomindan has rose this. "Under the roofs of Shanhai" (1937), "Between a year" (1938), "The cowardice of the heart" (1940), "Remember the city" (1940), "Praise the land rich in lakes and rivers" (1942), "Fascist bacteria" (1942), "Tall high many grass" (1944) and "Fragrant grass in the farthest edge of the world" (1945) can be mentioned as an examples of realistic dramas created during this period by Sya Yan.

In the 40's, the playwright Tien Khan began to work on two great themes-the struggle against Japanese invaders and the Democratic themes: "Depiction of autumn sound" (1941), "The boat that returned in the wind and rain" (1942), another name "Shanhaisee you later", as well as the works of "Golden Age" (1942y), "Human beauty" (1946-47), "Situation of Korea" (1948) were created in cooperation with Khun Shen and Sya Yan/

The work of Song Zhiden, which he created in his 40's, such as "Whip" and "Hometown is calling us", is more effective than other works. The lives of a group of students who came to Chang Ching from the north in their game called "Whip", their difficulties, eventually the ugliness that is happening in society, the abominations, the sluggishness of young people's knowledge of the bourgeoisie are

criticized. The Drama caused a huge stir when it was shown in chongching. In another drama of the playwright "Hometown is calling us", the process of leaving his homeland under the influence of revolutionaries of an educated family in Hong Kong, occupied by Japanese invaders, is described. It is praised that revolutionaries and educated young people dedicated themselves to the fight against Japanese invaders. During the struggle for freedom, Song created another act-based comedy "gang of monkeys".

In most of the dramas of Yu Ling (penname Long Jing), the real life of Shanghai was taken as a subject. In addition to describing many of the challenges in the city and the resistance shown to the Japanese invaders, the Japanese imperialism and the people have exposed the traitors of the nation and criminals who have been persecuted. "Night Shanghai "(1939)," Long night "(1942) are the most popular works of Yu Ling written during the war. Through the fate of the progressive mood Meidingchun family in TungiShanghai, the fate of many families in this period was affected by the tragedy that took place in Shanhai. Here author tried to explain in a relatively broad way the lifestyle of a person in the social stratum of Shanhai, the desire of the people to resist the Japanese on a daily basis. After the invasion of Shanhai in the drama "Long Night", a war situation, in which about a group of elementary school teachers were conducted, was revealed by the images of main character Yu Weissin and his beloved Zheng Lauduo. Through all the images, the intellectuals who love their homeland, portray the owners of a strong will, guided by the belief that life is invariably "not to stumble in the dark ways of life", adhering to moral values, deviating from their own goals, achieving their own dream hopes without surrendering to the invaders.

Chen Bay Chen is famous for his skillfully written satirical comedies. He created "Men and women in difficult times" (1939), "Marriage music" (1942) and many other dramas during the war. He was one of the first to describe the various disgusting manifestations of society behind the long front in Nanking at the beginning of the war. Main character Huang Yang is an independent woman, she does not want to be dependent on a man, she wants to live on her own labor evasion, so she leaves her home. She tries to get into society. Strives to work everywhere, but faced with failure everywhere. In this way, she comes to the idea that society for her is not a "garden", but a "cliff" and "swamp". She will suffer enough being unemployed. If she didn't, he would eventually become a family mistress and mother of his child, she will only see the difficulties of life. Chen Bay described the tragic fate of Chen Huang Yang in a comedy way, sincerely showing her helplessness. In the drama, tragicomedy is intertwined. Another powerful drama of Chen Bay Chen, published in 1945, "The Flower of Su Han" tells about the intelligence, the protagonist Dr. Lee Ju Kong criticizes the hard years of the war, perseverance, cold dark society at that time/

Wu Zhuguang attracted the trust of many with his "notorious city" and became the new great drama of that time. His three act drama "The man who slid in a stormy night" is described in the method of romanticism. Another work of "Capture the Devil" (1946) is a powerful satirical comedy. The Drama is a story based on rumor among the people, in which the rumors are referred to real life. When demons and other evil spirits (devils) between people are caught, they go to sleep, but after a thousand years they wake up and see the demons everywhere. With difficulty, he took them again and won. In the drama, The evil of the violent spirit, the humiliation of an ordinary

people, the evil that made Gomindans, the devastation of the people and the state are portrayed in real terms.

## CONCLUSION

In summary, the most important aspect of Chinese dramaturgy in the 30-40's of the twentieth century was manifested by the leading position of satire in the critical spirit, which exposed the negative aspects of society's life, describing its social problems. And in the plays created in the post-revolutionary period, the theme of reflecting critical thoughts and observations against the existing system intensified.

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