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Elements of Theatre of Absurd in Uzbek Literature

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Abstract: This article provides information about the theater of the absurd in Uzbek literature. The new theater phenomenon violated the traditional dramatic laws and did not recognize any authority.

Keywords: uzbek adabiyoti, absurd teatri, malumotlar, dramatik qonunlar, ma'nosiz syujetlar, turli teatr sahnalari, siyosiy va ijtimoiy tuzum.

Introduction:

Since the 50s of the 20th century, plays with a meaningless plot have been staged more and more on different theater stages, presenting the audience with an incongruous combination. Such a new theatrical phenomenon was said to have violated the traditional dramatic laws and did not recognize any authority.

Theater of the absurd (or drama of the absurd) is a theater of paradox, "speech tragedy", experimental theater that requires improvisation not only from the actor, but also from the audience. The theater of the absurd challenged cultural traditions, and to some extent the political and social order. Its origins were three French and one Irish author - Eugene Ionesco, Jean Genet, Arthur Adamov and Samuel Beckett. Wanting to name such unusual plays, English critic Martin Esslin introduced the concept in 1961.

Main part: "Theatre of the Absurd" ... But, for example, Eugene Ionesco considered the term "Theatre of the Absurd" not very suitable, he suggested another - "Theatre of the Mockery" ... And the idea of such a performance genre came to him while studying in English according to the textbook in the language. E. Lonesko was surprised to see that there is an abyss of absurdity in ordinary words, because of which sometimes clever and strange phrases completely lose their meaning. The dramatist explained the purpose of such a performance: "We wanted to take it to the stage and show the audience the existential existence of man in understanding his completeness, integrity, deep tragedy, fate, that is, the absurdity of the world. Indeed, the events of any performance in the theater of the absurd are far from reality and do not seek to approach it. The incredible and the unimaginable can manifest itself both in the characters and in the surrounding objects and events. In this case, the place and time of action in dramatic works is usually very difficult to determine. There is no logic in the characters' actions or words.

Let's highlight the common features of the works of the Theater of the Absurd: Material from the site

- fantastic elements coexist with reality;
- "Pure" dramatic genres are replaced by so-called mixed genres that combine different genres: tragicomedy, tragicomedy, comic melodrama, etc.;
- used elements of different types of art (pantomime, choral, musical, etc.);

- In contrast to the dynamics of movement natural to the scene, static is often observed. According to E. Ionesco, "suffering without real action";
- the speech of the characters changes, they often do not hear and see each other, speak "parallel" monologues into space.

The end of the 60s of the twentieth century was marked by the international recognition of the theater of the absurd. One of its founders, Samuel Beckett, was awarded the Nobel Prize in Literature in 1969. Answering the question "Does the theater of the absurd have a future?", Eugene Ionesco noted that this direction will live forever, because "absurd has filled itself with truth so much that the so-called "realistic truth" is truth and realism gives us the same seems as true as absurd and seems absurd Reality: let's look around you.

The impact of the theater of the absurd on the development of modern art is difficult to overestimate: it introduced new themes into world literature, provided dramaturgy with new methods and tools, and contributed to the liberation of the entire modern theater.

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This new phenomenon in theater art appeared at the beginning of the 50s of the last century. The plays *The Bald Singer* (1950) and *Waiting for Godot* (1952). The strange works of Eugène Ionesco and Samuel Beckett caused intense debate among critics and audiences. "Absurdists" were accused of extreme pessimism and violation of all theatrical laws. However, already in the late 1960s. Beckett won the Nobel Prize for *Waiting for Godot* and Ionesco's *The Hunger for Hunger* won the *Comedie Francaise*. Why has society's attitude to the theater of the absurd changed?

I must say that in the second half of the 20th century, the representatives of the theater of the absurd were not alone in their tragically pessimistic views of the world.

Sartre's philosophical works, Faulkner's, Kafka's, and Camus's literary experiences strongly express the idea that a modern person who has lost faith in God, the power of science, or progress has "lost" himself. lives with the meaning of life and anticipation of death. As Faulkner said, "life is not action, but the monotonous repetition of the same actions." Such a "discovery" makes people feel confused and alienated, realizes the "absurdity" of their existence.

Thus, the ideas of the representatives of the new theater direction were fully consistent with the "spirit of the times". The deliberate combination of clear irony and obvious tragedy, which permeated the dramas of Beckett, Ionesco, Jenne, Pinter, Arrabal, "embarrassed" critics and viewers. In addition, it seemed that the plays of the "absurdists" could not be put on the stage: they did not have the usual "complete" images, did not have an understandable plot, an understandable conflict, and words arranged in almost meaningless chains expressions.

Conclusion:

These works were not suitable for realistic theater at all. But when experimental directors took them, it turned out that the drama of the absurd offers the richest opportunities for unique stage solutions. Theatrical convention revealed many semantic layers in the performances of the "absurdists", from the most tragic to the most life-affirming, because despair and hope are always close in life.

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