



Features of The Development of Drama in the Easterncountries

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Abstract

This article examines the importance of drama in the literature of Eastern peoples, in particular in Hindi, Arabic, Chinese and Japanese literatures, and the periods and features of development of drama in the world literature. It describes the emergence and nature of this genre, as well as the works of playwrights, shows the influence of drama in the progress of literature and performance art. The kinds of folk and contemporary theater, themes and problems arisen on the stage have been discussed in the article.

Keywords: *Arabic Drama; Egypt; Zakituleimat; Ahmed Roshdi Salah; Mohammed Mandour; Mahmoud Teymour; Maghreb Countries; “Huaju”; “Oral Drama”; “Beijing Experimental Theater”; “New China”; “Southern Kingdom”; Natyashastra; Bharata Muni; Bhasa; Kalidasa; Classical Dance; Sanskrit Theater; Folk Theater; “Amateur Theater”; “Street Theater”; “Experimental Theater”; R.Tagore; Joruri; Shingeki; Kyogen, Zeami*

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 these or those people.

Aristotle, the great Greek scholar and philosopher, mentions drama as act because of its depiction of moving individuals and emphasizes its close connection with the theatre in his *Poetics*.

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.

Main Part

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 are tragedy, comedy, drama (as a genre) and tragicomedies. Drama is one of the genres of dramaturgy. Since the era of Enlightenment (Diderot, 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 the 20-30-ies, Uzbek dramaturgy was further developed thanks to the works of Gulom Zafari, Fitrat, Cholpan, 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 8th-5th 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 16th 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 18th century in Germany, the rise of literature and art through Goethe, Shiller and a number of adepts is visible. In the 19th 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 have its own characteristics. Drama was formed as a complete genre in India, during the first millennium, in Japan in the 10th - 11th centuries, in China, which was considered one of the centers of ancient civilization in the 13th - 14th centuries.

The study of the development of twentieth century Arabic drama, the analysis and generalization of its creative achievements is one of the important tasks of modern Arabic studies. The rapid flourishing of the theater in Arab countries after the country gained independence, due to the increase in its public role, caused an urgent need for dramatic material. The drama includes most of the talented writers and poets who began their creative lives in other literary fields. Drama in Egypt since the second half of the 50s of the last century has become the leading genre of literature.

A common feature in the work of Arab playwrights of the second half of the 50s of the last century was an interest in the problems of the internal life of the country caused by the changed reality. The main thing in the drama of this period is its positive beginning, its compliance with the needs of the time.

At the initial stage, the development of Arabic drama proceeded by mastering the experience of European dramaturgy and the creative use of the traditions of folk theatrical and entertainment forms. The countries of the Arab East make different contributions to the development of the new Arab drama. Throughout the history of modern Arabic drama, the most significant role has been played by Egypt, Syria, and Lebanon.

One of the first serious attempts to explain the cultural and social phenomenon of the Arab theater was made by Professor Jacob Landau of the University of Pennsylvania in his book *Essays on the History of Arab Theater and Cinema*.

French scientists have devoted many of their works to describing the cultural life of the Arab world and issues of Muslim art. In German theater studies, several works are devoted to shadow theater and references to drama are given in the five volumes of *The History of Arabic Literature* by K. Brockelman.

For the first time, the theatrical figures of the Arab countries themselves were engaged in a truly serious and systematic study of the Arab theater from its origins to the present day. They have conducted a lot of serious research. These are the studies of such leading Egyptian theater figures such as ZakiTuleimat, Ahmed Roshdi Salah, Mohammed Mandour, Mahmoud Teymour, Professor of the University of Beirut Mohammed Yusuf Najm, Tunisian theater critic Ben Halim Hamadi, Syrian researcher Salman Katai, memoirs of Algerian playwright Mahiddinabashtarzi, the works of the famous Tunisian theater figure Mohammed Aziz [13].

The absence of a theater in the medieval and modern period of history left a special imprint on the entire drama of the Arabs. Therefore, in the plays of even the most talented playwrights, there are often parallelisms, long lines, additional episodes. Many of them are characterized by a slow development of action.

The theater in the Arab East did not have such deep roots as in the West, and, having arisen in the second half of the 19th century, it had an imitative character. At the same time, the rise of the national liberation movement in the late 19th- early 20th century, familiarity with Western culture, theater caused the rapid development of the Arab theater.

A number of professional troupes also appeared, staging mainly musical comedies and melodramas reworked from plays by European authors such as Moliere, Dumas, Racine, Corneille, Shakespeare, etc. They changed the names of the actors, the place of action, and often the content; in the new edition, these plays were accompanied by national flavor, Arabic music and singing.

Over the past decades, dozens of serious studies have been conducted on Arab theater and drama and hundreds of articles have been written, both in the East and in the West. Among the authors of these studies are the largest in the East - Lebanese Mohammed Yusuf Najm, Egyptians Mohammed Mandur and Ali ar-Rai, etc., in their works the stages of the formation and development of theater in Arab countries, the main directions of drama, the content and form of performances, features of acting are researched in detail.

There are no works of dramatic genre in ancient and medieval Arabic literature. The presence of a dramatic element and characters can be distinguished only in dialogue works of the *makam* type. The attempt to create an Arab theater dates back to the middle of the 19th century [12].

Shadow theater in the countries of the Arab East has been the most popular type of folk theater for many centuries. In Western and South-East Asia, from where it came to the Arab countries, some forms of traditional shadow representations have remained almost unchanged to this day.

The shadow theater got its start in the countries of East and Southeast Asia. The nomadic peoples of Central Asia also knew this art in ancient times. Shadow theater is widely developed in India, mentions of it exist in one of the most ancient Indian texts - the *Mahabharata*.

It is not known exactly when the shadow theater penetrated into the Maghreb countries, but in the 17th century it existed in a very developed form. In the same century, it appeared in Italy, France and other European countries.

Its traditions are strong in Ceylon, Japan, and especially in China, where it existed in the Tang era (the 7th -the 9th) and subsequently had up to two hundred varieties, including forms of puppet theater.

In the history of world dramaturgy, Indian dramaturgy is distinguished by its antiquity, originality and theoretically reached high level and there are three periods: classical, traditional and modern.

The classical period is marked by the appearance of the Sanskrit theater around the 2nd century BC, which flourished successfully until the 10th AD. The history of the formation of this theater dates back to the ancient times, that is, the creation of a work called *Natyashastra* ("dramatic art") (1st BC–3rd AD), the fundamental theoretical handbook of the theater and dramatic sphere. The main thing is that in this treatise clearly explains all the theoretical sticks of performing and dance art that its influence is recognized not only for the ancient art of dramaturgy and theatre, but also for the development of Bollywood films, which are generally known around the world.

The main content of all theoretical views on the art of theater and dance in the *Natyashastra* [2, p. 18] is aimed at attracting the attention of the viewer to the stage, the performing play, its actors, happening events, to ensure that the viewer feels himself involved in episodes on the stage through *bhava* and *rasa*¹. Therefore, the art of Indian cinema, dance and singing is still perceived as an impressive, attention-grabbing art for many listeners and viewers [4, p. 97].

This treatise offers mythological grounds for the origin of the theater, while it points to the characteristic features of modern theatrical art. The Sanskrit theater was staged by priests who passed on the necessary skills to dance, music and artistic reading by inheritance. The idea of the theater was both to teach and to entertain.

The ancient Indian eposes the *Ramayana* and the *Mahabharata* also made a significant and decisive contribution not only to the development of literature of the Indian peoples, but also to the development of dramaturgy. After all, there were several famous playwrights who brought the ancient Indian dramaturgy to its highest peak, the plot of almost all their plays was taken from those ancient Sanskrit eposes. The first Indian playwright was Bhasa who lived in the 3rd AD. The plot of 70 percent his 13 dramas preserved the present day is taken from the *Mahabharata*. The plot of almost all the dramas of the famous playwright Kalidasa (the 4th -5th AD), was also based on the *Mahabharata*. The famous drama *Shakuntala*, which introduced its name to the world, is considered a masterpiece that has seen many Saxons of the world and introduced Kalidasa to Europe and other countries.

The next stage of development², called traditional, generates folk theater in a large number of regional languages, which has played a significant role in the preservation and dissemination of dramatic art. Due to the Islamic conquests that began in the 10th - 11th centuries, the theater was not encouraged or it was completely banned, which indicates a possible break in the history of the theater. At the beginning of the 13th century, Sanskrit dramas and stage skills, previously revered by the elite, finally lost their

¹bhava - emotional state or mood, portrayed by the dancer-actor, rasa - "taste" or "essence", refers to the sentiment that the bhava, manifested by the actor.

² there are two points of view while determining the time period of this stage: 1. from the 10th-17th 2. from the 15th- 19th.

significance, which was due to the invasion of cultures that did not understand the Sanskrit language, so it could no longer enjoy such high respect.

The peculiarities of the plays of the folk theater consisted in the fact that the actors did not use written scripts, they memorized the roles by heart and improvisation dominated in these theatrical performances while preserving the traditional elements of staging plays, accompanied by narrative recitation and singing.

Modern Indian theatre developed during the British consolidation in India and the East India Company. Due to the changes in the socio-political life of Indian society, theater and drama have become more realistic. One of the earliest plays written and staged during this period was *Buro Shaliker GaareRoa* (1860) by Michael Madho Shudan Dotto in Bengali. The play *The Post Office* (1912) by R. Tagore was translated into several European languages, including Russian and Uzbek, and won huge success on world stages.

The plays of Assamese playwrights Padmanath Gohai Barua, Lakhshmikant Bejbarua, Hindi playwrights Bharatendu Harishchandra, Jai Shankar Prasad and many other writers of multinational India were permeated with a powerful expression of nationalist feelings, a protest against certain social vices and superstitions prevalent in Indian society, an attack on the caste system, condemnation of child marriages, prostitution, problems of the untouchables.

It should be noted that modern Indian drama is undoubtedly the product of close contact with the West, and modern theater has been influenced by European models. Undoubtedly, the ancient Indian tradition was based on a happy ending of plays, whereas in the Western tradition, plays mostly had a tragic end.

After the independence of India in 1947, the rapid changes that took place, caused by the achievements of science and industrialization in society, influenced people's value systems, which manifested itself in Indian plays in various ways. The year of the foundation of the Sangeet Natak Academy (1953) can be considered a turning point in the history of Indian theater and drama. Ebrahim Alkazi³, the father of the Indian theater of this period, became the creator of the National School of Drama (1959) and educated several generations of actors.

Historical plays, mythological characters, gods and priests have become less important and, thus, Indian theater acquires new forms - "amateur" and "experimental". A special place in the coverage of socio-political problems is occupied by the "street theater", which appeared in the late 80s - early 1990s. During this period, the Indian theater overcame the barriers of stage performance and appealed directly to people, covering wide segments of the common population.

Such playwrights as Badal Sarkar, Shambhu Mitra, Vijay Tendulkar, B.V. Karanth, Girish Karnad, Utpal Dutt, etc., conducted new theatrical experiments, reflected both in the style and in the content of the plays, but still remained devoted to the traditions of Sanskrit and folk theater [1].

In the context of globalization, with all the diversity of cultures, multilingualism and the existence of national peculiarities, the theater of India cannot be reduced to a single, homogeneous trend of development.

The dramatic works of the famous 13th century Chinese playwright Guan Han Sin (关汉卿), Van Shi Fu (王实甫), Bay Pu (白朴), Ma Ji Yuan(马致远) and others have not lost their value until nowadays. These names connect us with the prosperity of Chinese drama and theater which later became known as classical and they took a special place in the history of the prosperity of Chinese culture, which was one

³E.Alkazi (1925 – 2020) -an Indian theatre director and drama teacher.

of the genres of democracy for a while. In the 13th century, at a time when Chinese national art was under intense persecution by the Mongol invaders, the theater and dramaturgy remained one of the leading types of art. In the period of the Mongol Empire, the theater with its specific activities served as an influential tool in the artistic propagation of freedom ideas. But the popularization of advanced ideas for people required to find more accessible and understandable artistic forms. Sources of theatrical art go back to antiquity. At the first stage of the development of human society, when hunting animals and birds was a necessary factor for human survival, it was decided to worship nature and animals. In ancient China, the first forms of worship for animals were reflected in games and dances. You can see “peacock”, “dragon”, “lion fight” dances performed by classical dance masters in the streets and squares of China. The peculiarity of the dance art allowed a person to express his feelings with elegant gestures and to create a variety of stage views forms.

In the development of the genre of drama in Chinese literature, the first Chinese play was created by actors in small but very free form, namely genres called “siven” (the text of the theater) (戏文) or “nansiven” (南戏) – “southern Siven” (the text of the Southern theater). Some features of these genres are preserved in contemporary southern Chinese theater and drama, such as the combination of singing (aria), prosaic dialogue, and pantomime (dance).

In the 13th-14th centuries, during the reign of the Yuan dynasty, the genre of drama “siven” was transformed into a new genre “szaszyuy” (杂剧)⁴. It first appeared in northern China, and soon fell “siven” to the second place and began to develop not only in the north, but also in the south.

The spiritual world of the Chinese people has also changed over time. By the 10th-13th centuries, the number of spectators capable of understanding the work of art has increased, and this was caused by dramaturgy and theatrical art. A mixed type of art, namely drama, music, the art of preaching, rituals of mass worship, folk performances, etc., developed. There was also a need for stage performances, designed for the higher strata of the Imperial palace. The development of Chinese dramaturgy also coincided with this period.

On the issue of the emergence of Chinese dramatic genres, literary scientists suggested in their research that the origination of Chinese dramaturgy genres caused the widespread of ancient Indian culture in China. In this issue, a number of researches were carried out by the writer Zheng Zhendo and Syuy Dishan at the beginning of the 20th century.

In 1925, Syuy Dishan 地地山, a literary critic, writer, raised the same issue in his article titled *The style of Indian drama and its details in Chinese drama* for the first time. The writer’s scientific research covered a number of problems, including comparative literary studies, the history of Indian and Chinese cultural relations and the impact of foreign culture on Chinese literature. Syuy Dishan believes that the emergence of Chinese dramaturgy is associated with the penetration of the teachings of the Mahayana school of Buddhism into the territory of East Turkestan. He also notes that in the 2 BC, the Sanskrit drama was formed simultaneously with the Mahayana Buddhism, and in the same period the teaching of the Mahayana school was widely spread even in the Khan dynasty (206BC- 220AC).

In 1911, manual copies of the Sanskrit drama were found in the Eastern Turkestan regions through the archaeological work of Henry Lyuders, the German scientist. All of them were published by the publishing house in Berlin, Germany. Ashvaghosha’s drama *Shariputra prakaran*, Kalpanamanditika’s *Kumaralata* and three unnamed texts were found among these. These dramas are considered to be sources written by Indian Brahman during the Gupta period.

⁴In the 杂剧 genre, a plot is told. The story is performed by an actor with arias and dances.

Shariputraprakaran is one of the most ancient artifacts found in the Chinese territory. The text of the drama is devoted to the life of Gautama Shakyamuni, the founder of Buddhism, Shariputra and Maudgeon. In this way, the first dramatic work that entered China was written on the basis of the motives of Buddhism literature which was translated into Chinese at that time.

The next finding is the text of *Maytrisimit*, written in the genre of the *nataka* which influenced on the widespread of the Sanskrit drama in China. The text is written in the Toxar language. Later it was first translated into Uighur and Chinese. It is assumed that the writing of the text of the drama dates back to the 5th– 6th AC. The found text consists of 293 pages, according to which it is said that it influenced on the wider spread of Buddhism in Central Asia and China.

The drama's plot centers on 120-year-old Brahman Senboboli who sees the spirit of heaven in a dream, the spirit tells Senboboli that he must go to get Gautama Shakyamuni, the founder of Buddhism. Realizing that Senboboli can't afford it because of his very old age, the brahman invites Maytreya and his 16 disciples. Brahman tells Maytreya that in order to achieve spiritual freedom, he must recognize thirtytwo Buddha's qualities of body. In this way, Maytreya will visit many places, only when he meets Gautama Shakyamuni, the founder of Buddhism, he will see thirtytwo qualities of the Buddha's psyche and choose the path of Buddhism.⁵ The first drama in the genre of *szuyben* written on the basis of the plot of the same drama was found in China.

In this way, in the 1st-6thAC through the *Great Silk Road*, Mahayana Buddhism spread widely and allow to get acquainted with the traditions of Indian dramaturgy to the Chinese people. But in the 8thcentury, due to the fact that the Arabs conquered the *Great Silk Road*, China's relations with India were almost lost.⁶

By the time of the Tsin dynasty, the first dramatic genres of *zhugundyao* and *szaszyuy* developed in China which gave the Chinese people the opportunity to get acquainted with Indian dramaturgy again. And this is explained by the fact that the Indian culture and the wide spread of Indian Buddhism dramaturgy in China is accompanied by the development of drama in East Turkestan. Chinese researcher Lyao Ben explains in his article *From the Sanskrit drama to the suszian drama*⁷ that the first drama appeared in China under the influence of Buddhism through this following scheme: the Sanskrit language-the Tohar language-the Uighur language-the Chinese language. This article also shows us that the influence of Sanskrit dramaturgy on the development of Chinese drama happened in a rather unusual way.

Jen Jendo, another literary scientist, discussed the influence of Sanskrit dramaturgy and theater on Chinese drama in his research. He notes that the manuscript of the Sanskrit drama *Shakuntala* was found in a synagogue on Mount Tyantai, as well as mentions that other manuscripts under the name *chuantszi* that embody the movements of Indian theater have been found.) All this proves that the developed Sanskrit dramaturgy of ancient India really had a huge impact on the development of Chinese dramaturgy.

However, by the beginning of the 20th 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

⁵ Gen Shimin 耿世民 examines the early history of this text and cites it in his article "The Drama of Maitrisamiti in the Ancient Uyghur" (古代维吾尔语说唱文学"弥勒会见记") and the role of drama in the emergence and development of Chinese and Uyghur literature.

⁶ In 751 the armies of the Tang Empire (618-907) were defeated by the Arab army on the territory of East Turkestan, as a result of which a number of cultural ties with India were lost.

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 20th 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, Ouyan Yuytsyan, Sya Yan – went to Japan, Khun Shen, Syun Fusi – 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.

Japanese drama originated in the Noh Theater. Traditional Japanese dramaturgy is divided into the dramaturgy of the Noh Theater (yokyoku and kyogen), the Joruri puppet theater, Kabuki Theater and Shingeki. The dramaturgical form that developed in the representations of the Noh Theater (14th - 15th centuries) consisted initially of songs and dances. Got the name kiku. The text of the yokyoku consists of rhythmic prose, verse, oratorical and colloquial everyday speech. This means that a place in these plays is reserved for the choir, which is actively involved in the action, explains what is happening on stage, expresses its emotions, gives an assessment of occurring etc. Yokyoku's plays are based on acute conflicts, develop the theme of personality and fate. Tales and legends, historical chronicles and literary works are

used as plots. Most of the plays that make up the repertoire of the Noh Theater were written in the 2nd half of the 14th - early 15th centuries. Famous authors of the Yokyoku were Kanami and his son Zeami. Among the most popular plays are Matsukaze, Hagoromo, Yashima, Sumidagawa, Attack. The texts of the yokyoku contain author's instructions concerning the musical nature of the recitation, intonations, masks, costumes, props, etc. Other dramatic forms are also used in the Noh theater, for example, kyogen – a small comic play similar to a farce, performed in the intervals between large plays. Kyogen realistically shows the life of various strata of society in Japan in the 15th - 16th centuries. These plays are written in colloquial language on everyday subjects. The combination of Noh yokyoku and kyogen theater performances makes it possible to achieve great thematic and stylistic diversity in performances. The everyday dialogues of the kyogen contrast with the subtle harmony, poetry of the Yokyoku. Until the end of the 16th century kyogen were passed orally from teacher to student. Often the texts changed and adapted to individual performers. At the end of the 17th century, recordings of kyogen texts with remarks and comments related to the production appeared. The texts of kyogen used in modern Japanese theater have undergone significant processing, the authors of most of them are unknown.

In the 16th century, the dramaturgy of the Joruri puppet theater arose. At the heart of this type of Japanese drama is an ancient folk song tale, which was combined with the traditional representation of the puppet theater and acquired a certain melodic sound in the 16th century. The narrative form is preserved in joruri; the singer-storyteller gidayu reads the text accompanying the action in a singsong to the accompaniment of shamisen. The author's speech complements and comments on what is happening; in the text of joruri it is often difficult to separate the narrator's speech and the characters' remarks. Since the end of the 17th century, there has been a tendency to dramatize joruri. The texts acquire a more precise dramaturgical form, without losing their fantastic character. The largest Japanese playwright Chikamatsu Monzaemon wrote most of his plays (140) in the form of joruri (Kokusenyakassen, Heike Him-gashima and others). The form of joruri was borrowed by Kabuki Theater.

Kabuki Theater dramaturgy appears in the 2nd half of the 17th century, when the Kabuki Theater consisting of dance scenes includes text. In accordance with the plot outlined by the script, the leading actors wrote a text for themselves, which often changed in the process of improvisation. At the end of the 17th century, professional playwrights appeared who wrote multi-act plays. Usually playwrights created plays for a certain theater. The leading actor and the head of the troupe gave the plan of a new play to the main playwright, who developed the plot, noted the main scenes, the rest was completed by his assistants, junior playwrights (the main playwright was considered the author of the play).

Kabuki playwrights borrowed and adapted plays from Noh Theater and other theaters for the Kabuki stage. The so-called matsubame-mono, or notori-mono, based on the yokyoku dramas appeared in the Kabuki theater. Kyogens were also processed and new plays in the form of Kyogens were created. The drama of joruri has also spread in the Kabuki Theater. Joruri's plays were reworked, part of the text was performed by the narrator-guide, the other part was passed on to the actors.

Such plays were called Maruhon kabuki. The largest representative of the drama of the Kabuki Theater and the Joruri Theater was Chikamatsu Monzaemon. Among the outstanding playwrights of the Kabuki Theater are Namiki Shozo, Namiki Gohei, Sakurada Jiske. They wrote peculiar everyday dramas from the modern life of the townspeople. A little later, dramas appeared in which elements of eroticism and grotesque techniques were developed. The largest playwright of this direction is Tsuruya Namboku IV (mid-18th - early 19th centuries). His play Tokaidoyotsuya Kaidan is preserved in the repertoire of the modern Japanese theater. Kawatake Mokuami is also considered a classic of Kabuki drama. His work reflected the period of the collapse of feudalism and the beginning of the development of capitalism in Japan (the plays Bentenkozō, Kotiama Sosyun, Sanninkitisa). Mokuami was the author of realistic historical plays - kasurekimono and plays about contemporaries - dzangirimono. In the late 19th - early 20th centuries shinkabuki plays (Tsubouchi See's first historical drama Kiri-hitoha) appear, approaching the form of modern European drama. Okamoto Kido's historical and everyday plays Suzenjimonoga-tari,

Toribeyamashinju, Bante Osarayashiki and historical plays by Mayama Seika Yoritomo no si, Genroku Tusinguri and others became famous.

In modern Japanese drama, the genres of yokyoku and kyogen are preserved. In the repertoire of the Noh theater there are 250 kyogenes, divided into groups according to the main characters: plays about Shinto gods, large feudal lords, clever servants, sons-in-law, monks and others. The plays Fukuno kami, Utsubozeru, Suotoshi, Mizukakemuko are among the kyogens and other. In the modern Japanese theater, attempts were made to create new kyogens, but these plays were not included in the repertoire of theaters. After the 2nd World War, the kyogen genre has been developing. In the 60s, performances of kyogens were arranged, independent of the performances of the theater No.

Modern drama shingeki appeared in Japan in the early 20th century under the influence of European theater. Many writers created dramas as works intended for reading and not suitable for the stage. At the end of the 20s, shingeki's plays had been written for production in the theater. In 1926, the Tsukijisege-kidze theater staged Tsubouchi See's play Pilgrim, then Hell and Son by Osana and Kaoru Passion and King of Life by Musyakoji Saneatsu and others had been performed in the same year. The movement for the proletarian theater, which unfolded in the 30s, therefore had an impact on the development of shingeki drama. Demands were made for the social sharpness and political relevance of the plays. The most famous play is Notes on a Gang of Robbers by Murayama Tomoyoshi (1929). Among the best plays of the 30s is Kubo Sakae's Volcanic Plateau (1938). During the 2nd World War, the development of shingeki stopped due to the repression of the authorities. In the post-war years, there is a new rise of this genre. Among the playwrights of the 40 – 50s it is worth noting Kinoshita Junji, who created a series of plays based on Japanese folk tales - minwageki like the plays Crane Feathers (1949), The Tale of Hikoichi (1949), etc., the sharp satirical play The Dormition of the Frog (1952). Murayama Timoyoshi's play The Dead Sea (1952) is considered to be a great success. The young playwrights of Japan Tanaka Chikao, Koyama Yushi, Mishima Yukio, Abe Kobo, Hotta Kiyomi and others take special place in modern dramaturgy of Japan.

Conclusion

The study of the development of twentieth-century Arabic drama, the analysis and generalization of its creative achievements is one of the important tasks of modern Arabic studies. The rapid flourishing of the theater in Arab countries after the country gained independence, due to the increase in its public role, caused an urgent need for dramatic material. The drama includes most of the talented writers and poets who began their creative lives in other literary fields. Drama in Egypt since the second half of the 50s of the last century has become the leading genre of literature.

In the history of world dramaturgy, Indian dramaturgy is distinguished by its antiquity, originality and theoretically reached high level and it should distinguish three periods: classical, traditional and modern.

In the 13th century, at a time when Chinese national art was under intense persecution by the Mongol invaders, the theater and dramaturgy remained one of the leading types of art. In the period of the Mongol Empire, the theater with its specific activities served as an influential tool in the artistic propagation of freedom ideas. But the popularization of advanced ideas for people required to find more accessible and understandable artistic forms. Sources of theatrical art go back to antiquity.

Japanese drama originated in the Noh Theater. Traditional Japanese dramaturgy is divided into the dramaturgy of the Noh Theater (Yokyoku and kyogen), the joruri puppet theater, Kabuki Theater and Shingeki. Dramaturgy of the theater No. The dramaturgical form that developed in the representations of

the Noh Theater (14th - 15th centuries) consisted initially of songs and dances. Got the name kiku. The text of the Yokyoku consists of rhythmic prose, verse, oratorical and colloquial everyday speech.

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