

Modern Chinese Drama and the Role of the Development of Translated Literature

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Annotation:

The thesis discusses the issues of the development of the 1980s Chinese dramaturgy, highlights three periods of its development, and describes impact of Western dramaturgy on its development.

Key words: “back to the theater”, “true drama”, “cruel drama”, “lifeless drama”, “imaginary drama”, “impressionist views in drama”, “impressionism” and “realism”, “fantastic drama”, “non-fiction drama”.

The 1980’s was acknowledged as a time of radical changes in the development of Chinese dramaturgy. This stage of dramaturgy can be divided into three periods: *the first period*, from 1977 to 1979, is characterized by the reawaking of the dramaturgy, the revival of realistic drama traditions and the achievement a significant success; *the second period* was between 1980 and 1985, when the rate of the national plays decreased, and the theater actors began to master performing plays in the spirit of Western modernism, the serious research and reforms had been made. As a result, the research works on the theoretical foundations of the drama genre emerged; *the third period*, covering 1986-1989, is characterized by appearing works, which were aimed at further strengthening the theoretical foundations of drama genre based on the previous stages experience in the field of drama research.

The “revival” of dramaturgy in 1977 is characterized by the predominance of realistic traditions in drama. During this period, part of the classical plays began to be staged again, at the same time, the acute satire and political comedy plays had been performed.

After the plenary session of the People’s Republic of China, some changes in literary processes took place. The authors abandoned the tendency to create works dedicated to particular class group or political ideology, and they continued to work more on the artistry and technique of the works. As a

result, in a very short time, the artistic dramatic works appeared continuously. One of such works is “If I Were Real” by a playwright Shao E-sin, and this work had been the subject of intense debate throughout the country. This work was directed against the existing deficiencies in the human resources system.

In the early 1980's, drama popularity slowed down. The reasons for this can be considered, on the one hand, such as the changes in the existing socio-political situation, the gradual transition of economic life to the main point of attention, the wide development of economic, scientific, technical, cultural relations between China and other countries, on the other hand, as costs related to staging the plays.

The playwrights faced such important tasks as withdrawal from this situation, being competitive and able to restore the theater. The first steps had been made to address the problem of turning people's attention to the theater: the marvelous plays by Meterlink, Hopton, John Singleton, Strindberg, Georg Kayzer, Toledo, O. Nil, as well as futuristic plays by Mario Bertini, had been re-staged. Developed in France fantastic plays of the 1950s and 60s by Becket, Besescu, Adamov and Albi, who to be popular in Europe and America, had been performed [中国现代文学史/ 2008].

In 1980, Bertold Brecht's “Galileo” play was shown by the Chinese Youth Theater. The director tried to unify the dramatic ways of two great playwrights like Brecht and Stanislavski.

In 1981, the Shanghai Youth Theater Troupe presented the famous play “ Dirty Hands” by Sartr, and in 1983, the Beijing National Art Theater performed play named “ Death of Gumashta” staged by Arthur Miller.

Playwrights mastered Brecht's epic form of drama, fantasy drama, Grotovsky's “real drama”, Alto's “brutal drama”, Meterlink's “lifeless drama” and “imaginary drama”. The combination of Western modernism and realistic Chinese national traditional drama (musical drama - sijuy) has given rise to the emergence of a new Chinese drama.

The mastering of the Western modernist drama, the destruction of realistic drama traditions, and the debate on theater reform has led to the creation of creative atmosphere and theories and views in the artistic world. The proof of this idea is the developing of theories of “impressionist views in drama”, “impressionism” and “realism”, “fiction drama” and “non-fiction drama” by Huang Szo-Ling, appearing in mass media and various publications the articles and deep research on features of dramaturgy, the rules of its writing, as well as the ideas of theater and spectator and dramaturgical methods.

The 80's of the 20th century was acknowledged as a time of radical change in the development of Chinese drama. This stage drama can be divided into two categories: the first stage, from 1977 to 1979, is characterized by the revival of the drama, the revival of realistic drama traditions and the achievement of these significant achievements; The second stage was between 1980 and 1985, when the rate of the national pesas decreased, and theater artists In the spirit of western modernism, they began to master the notes, serious research and reforms. As a result, there have been some research works that combine the theoretical foundations of the drama genre; The third stage, covering 1986-1989, is characterized by the fact that the works, which were aimed at further strengthening the theoretical foundations of this genre based on the experiences gained from the field of research drama in previous stages.

As was mentioned above, the revival of drama in 1977 is characterized by the fact that the dramatic realm of the drama is intensified. During this period, some of the classic pieces began to be re-painted, and dramatic comedy-drama drama and dramatic drama. Most of them reflected critical views of the four-party team of members of the Chinese LDC's macro-political faction Jiang Ting (Mao Jeddah's last spouse), Zhang Chunsiao, Yao Venyuan, and Van Huntingen. As proof of our

beliefs, it is possible to admit that the political tragedy of the "fourfold group" was revealed in the case of "Zarang leaf" (1977). Also, in the Dawn of the Dawn (1977), the events of the 1930s included the events of the capture and murder of prominent Red Army soldiers, such as the author Ping Da-Tszyan, on the basis of historical facts, "revolutionary movements of all" and tried to expose the damage caused. The publication of these two works prompted many dramatic works to appear. The general aspect of these works was that the traditions of the 4 May movement were restored and improved. In 1978, the legend of the Sukunat (Zong Fu-sien) was put on the Shanghai scenes, and this pesa was the first ritual to justify the heroes of the May 4 movement. The Beijing-based "Conscientious System" (Su Shu-Yang) pushed political battles such as the Quadruple Group's accusations against Chjou En-long. In this poem, Chjou En-ly demonstrated the rebuilding of realism traditions in the drama art through the use of vivid images of contradictions in the production process of a new drug called "03". One of the main characters in the stage is Fang Ling-syuan, who chooses to subjugate the immoral people as an enemy of his own, in the form of an open-minded and simple man, a luminous, dazzling white-haired woman in nature, a sharp, the image of a conscientious and ambitious human being. It is understood that through these images the author of the work has been motivated to show the character and morals of elderly generations. While Chjuang Tsz-sheng is a negative hero, he is a hero of the "ghosted" style that has become tradition in the era, revealing the complexity of human behavior. The two drama dramas, the adaptation of the South and North drama, were the second after the play "The Thing Hail Sheared". In short, the majority of records created in those years were written in a critical sense, revealing the intrigues of the "Quartet".

After the plenary session of the People's Republic of China, there are some changes in literary processes. The authors abandoned the tendency to create a particular classroom or a work of political ideology, and continued to work more on the art and technique of the works. As a result, in a very short time, dramatically artistic dramatic works saw one another in the world. One of such works is playwright Shao E-sin, "When I'm Real", and this work has been the subject of intense debate throughout the country. This work was directed against the existing deficiencies in the human resources system.

In the early 80's, drama popularity slowed down. This is due to the fact that changes in the current socio-economic environment, as well as economic life, have become a focus of attention every day, the wide-ranging development of economic, scientific and technical, cultural ties between China and other countries, and, on the other hand, the dramatic nature of the drama shows. The dramatic challenges facing the dramaturgers were to overcome this situation, to be competitive, and to restore the theater.

The first steps have been taken to address the problem of returning the people to the theater: Meterlink, Hopton, John Singleton, Strindberg, Georg Kayzer, Toledo, O. Nil, as well as Mario Bertini, who made futuristic direction, were re-produced (after the May 4th movement of these writers); The fantastic dramas of Becket, Besescu, Adamov and Albi, who had been in France in the 50s and 60s of the 20th century, were once Europe and America, were erected [中国现代文学史/2008].

In 1980, the Chinese Youth Theater Bertold Brecht's "Galileo" drama was shown. The director tried to unify the dramatic ways of two great playwrights Brecht and Stanislavski.

In 1981, the Shanghai Youth Theater Troupe presented the famous Sierra Leone handbags in Shanghai, and in May 1983, at the Beijing National Art Theater, the actress, Arthur Miller, presented a pesa named "Death of Gumashta". [中国现代文学史/2008]

Dramaturgers starred in Brecht's story-style dramas, dramatic dramas, Grotovsky's "real actresses", Alto's "brutal heroes", Meterlink's "lifeless beats and tune-ups" [中国现代文学史/2008].

The combination of western modernism and the Chinese national traditional dramatic dramatic dramatic dramatic drama has helped to create a new Chinese drama.

These dramas were not widely accepted by critics. The new dramatic views emerging from the western modernist tendencies were the result of old stereotypes, the "four-walled" pesa of Hensrius Ibsen's "social troubles" and the "four-wall" animation that created the illusion of the Stanislavsky system.

As a result of the debate, the idea of "impressionist drama", which was put forward by Huang Szo-lin in the 60s, was reversed against the realistic drama [中国现代文学史/ 2008]. Gao Sin-szyan believes that Ibsen's social mores are ideological-ideological negatives, a century since they were written, the world drama has not ceased to exist since the writing of these songs, and so we have received a piece of foreign playwright from Guernsey, we do not have to shake our hands and feet [中国现代文学史/ 2008].

The development of the Western modernist drama, the destruction of realistic drama traditions, and the debate on theater reform have led to the creation of a kind of creative atmosphere and theories and views in the creative world. The proof of our idea is the development of theories of "impressionist views in drama", "impressionism" and "realism", "fiction dramas" and "non-fiction drama", by a series of media (Drama, Scenario ", " Theatrical Studies ", " The World of Drama "), and articles published in various publications, such as the nature, the nature of the drama, the rules of writing, the theater and spectator, the drama ideas, the ways of dramaturgy, a good research has been made.

From the foregoing, it is understood that in the eighties of the 20th century, China was characterized by the need to develop theater arts, or, more precisely, the need for animation. This period is also remarkable because the drama genre is a theoretical transformation period. Various debates and discussions in this area lasted until the nineteenth century of the last century. The pluralism of thoughts and thoughts has led to the dramatic revival of drama art, a completely new look.

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