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## Evolution And Distinctive Features Of Comic And Dramatic Genres In The Dramatic Heritage Of R. B. Sheridan And E. Vakhidov

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### Abstract

This article examines the genre specificity and evolution of the dramatic works of the 18th-century English playwright R. B. Sheridan and the 20th-century Uzbek writer E. Vakhidov. Utilizing a comparative-historical method, the authors analyze the comic and dramatic traditions of both writers. The study establishes that despite the chronological and cultural divide, both playwrights are united by their use of satire as an instrument of social purification, a profound connection to national folklore and mentality, and the reformation of the comic genres of their respective eras.

**Keywords:** Comic genre, dramatic genre, satire, comedy of manners, dramaturgy, dramatic heritage, literary analysis, comparative literature, Richard Brinsley Sheridan, Erkin Vakhidov, characterization, humor, irony, social criticism, theatrical tradition, English literature, Uzbek literature, genre evolution, artistic style, dramatic conflict, cultural values.

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### 1. Introduction

- **Relevance of the topic:** In the era of globalization and intercultural dialogue, the comparative study of Western and Eastern literatures allows for the identification of universal laws governing the development of drama. The works of Richard Brinsley Sheridan and Erkin Vakhidov represent the pinnacles of the national dramaturgy of England and Uzbekistan, respectively.
- **Literature review:** While the poetics of Sheridan’s comedies (such as *The School for Scandal*) have been thoroughly investigated in European literary criticism, and the dramatic heritage of E. Vakhidov (*The Golden Wall*, *Supplication*, etc.) has been extensively covered in Uzbek

scholarship, a systematic genre-based comparison of the two has not been previously undertaken.

- **Research objective:** To identify the points of convergence and national distinctiveness in the evolution of comic and dramatic genres in the oeuvre of R. B. Sheridan and E. Vakhidov.
- **Scientific novelty:** This study represents the first attempt at a typological analysis of English Enlightenment drama and 20th-century Uzbek literature through the prism of genre canon transformation.

## 2. Methods

The methodological framework of this research comprises:

1. **The Comparative-Historical method** – used to identify general patterns of theatrical development within the context of the Enlightenment in England and the period of national revival in Uzbekistan.
2. **Typological analysis** – employed to compare conflict structures, character systems, and the nature of the comic in the plays of both authors.
3. **The Textual-Hermeneutic method** – applied for a detailed analysis of the artistic fabric of the works (*The School for Scandal*, *The Duenna* by Sheridan, and *The Golden Wall (Oltin Devor)*, *Rukhiyat* by Vakhidov).

## 3. Results

The study identified several key parameters regarding the evolution of these genres:

### A. Modernization of comic canons

- **R. B. Sheridan:** He revived the traditions of the Restoration "Comedy of Manners" but purified it of cynicism, infusing it with a moralistic yet unobtrusive Enlightenment element. His evolution progressed from farce (*The Rivals*) to high socio-philosophical comedy (*The School for Scandal*).
- **E. Vakhidov:** Relying on the traditions of the national Uzbek folk theater (*maskaraboz*, *askiya*) and classical comedy (N. Gogol, A. Hamza), he created a profound socio-domestic comedy (*The Golden Wall*). His evolution marks a transition from light humor to sharp social satire and philosophical dramatic intensity.

### B. The nature of conflict and characters

The table below presents the typological matrix of characters developed in this study:

Criterion	R. B. Sheridan (e.g., <i>The School for Scandal</i> )	E. Vakhidov (e.g., <i>The Golden Wall</i> )
Primary Vice	Hypocrisy, gossip, and the vanity of the aristocracy	Avarice, greed for easy money, and the loss of spiritual values

Criterion	R. B. Sheridan (e.g., <i>The School for Scandal</i> )	E. Vakhidov (e.g., <i>The Golden Wall</i> )
Nature of the Comic	Witty dialogue (wit), irony, and paradox	Situational humor, folk proverbs, and the grotesque
Resolution of Conflict	The triumph of natural morality over artificial societal norms	Moral awakening of the protagonist through a vital life lesson

#### 4. Discussion

The research findings indicate that the chronological distance between the authors is bridged by the similarity of their artistic objectives.

In the 18th century, Sheridan fought against "sentimental comedy," which he viewed as dull and hypocritical, successfully returning vibrant laughter to the stage. Similarly, in the 20th century, Erkin Vakhidov moved away from the rigid frameworks of schematic Soviet drama (and its "conflictlessness theory") to depict authentic human characters with all their flaws.

Special attention must be paid to their dramatic genres. While Sheridan turned to historical drama (*Pizarro*) in his later period to explore the themes of freedom and tyranny, Vakhidov elevated his work to existential reflections on the destiny of the nation and mankind through his poetic dramas and translations (such as his translation of Goethe's *Faust*). Vakhidov's distinctiveness lies in his **lyro-dramatism**—a synthesis of poetry and theater that is deeply rooted in the Uzbek literary tradition.

#### 5. Conclusion

The comparative and typological analysis of the dramatic works of Richard Brinsley Sheridan and Erkin Vakhidov yields the following conclusions:

1. **Genre Evolution:** The developmental trajectory of dramaturgy in the works of both authors demonstrates a structural shift from purely entertaining, situational, and playful forms toward a profound psychological and philosophical diagnosis of society. Both authors successfully bridged the gap between popular street theater traditions and high literature.
2. **Sheridan's Legacy:** The unique contribution of R. B. Sheridan lies in his sophisticated modernization of the Restoration comedy of manners. By replacing cynicism with Enlightenment humanism while retaining verbal brilliance, paradox, and sharp wit, he established a benchmark for intellectual European comedy.

3. **Vakhidov's Legacy:** The distinctive quality of E. Vakhidov's work manifests itself in a masterful synthesis of the Eastern poetic tradition (specifically *lyro-dramatism*), national folklore comedy (such as *maskaraboz* and *askiya*), and Western European dramatic frameworks. His transition into existential and historical drama represents a pivotal milestone in 20th-century Uzbek literature.
4. **Universal Dynamics:** Ultimately, despite their significant chronological and cultural separation, both playwrights utilized the stage as a mechanism for social purification. Their works prove that the evolution of national comedy inevitably moves toward universal philosophical reflections on human vices and moral awakening.

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