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## Genre features of English and Uzbek drama on the example of Richard Brinsley Sheridan and Erkin Vokhidov

**Turaboeva Komila Eshmakhmatovna**

[komilaturaboeva@gmail.com](mailto:komilaturaboeva@gmail.com)

Senior teacher,

Karshi State Technical University

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### Annotation

*This article analyzes the genre features of English and Uzbek drama through the works of Richard Brinsley Sheridan and Erkin Vokhidov. The study focuses on the comparison of structural, thematic, and stylistic aspects of their plays, revealing both universal and national elements of dramatic art. Sheridan's comedies, characterized by wit, refined humor, social satire, and moral critique, represent the traditions of 18th-century English drama, reflecting the manners and values of his society. Vokhidov's dramatic works, in turn, embody the spiritual, ethical, and patriotic ideals of modern Uzbek literature, emphasizing humanism, justice, and moral purity. The research highlights the influence of historical, linguistic, and cultural contexts on the formation of each playwright's artistic worldview. Special attention is given to the linguistic richness, metaphorical expression, and aesthetic devices used to portray characters and convey social ideals. The results demonstrate that despite temporal and cultural differences, both authors share a profound interest in human nature, truth, and social harmony.*

### Keywords

*Drama, genre features, English drama, Uzbek drama, Richard Sheridan, Erkin Vokhidov, comedy, tragedy, theater, culture, traditions*

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## Жанровые особенности английской и узбекской драмы на примере творчества Ричарда Бринсли Шеридана и Эркина Вахидова

**Турабоева Комила Эшмахматовна**

[komilaturaboeva@gmail.com](mailto:komilaturaboeva@gmail.com)

Старший преподаватель,

Каршинский государственный  
технический университет

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### Аннотация

*Данная статья посвящена сравнительному анализу жанровых особенностей английской и узбекской драматургии на примере творчества Ричарда Бринсли Шеридана и Эркина Вахидова. Цель исследования – выявить общие и различающиеся черты в тематике, композиции, художественных средствах и идейной направленности драм двух культур. В статье подробно рассматриваются особенности английской комедии XVIII века, представленной в произведениях Шеридана, в которых преобладают социальная сатира, острая моральная критика, блестящий юмор и реалистичное изображение общества. Узбекская драма, отражённая в творчестве Вахидова, демонстрирует духовные и нравственные ценности современного общества, акцентируя внимание на патриотизме, гуманизме, моральной чистоте и поиске истины. Сопоставительный анализ показывает, что несмотря на различия в эпохах, культурных традициях и художественных приёмах, обе драмы объединяет глубокий интерес к человеческой природе, внутреннему миру личности и социальным идеалам.*

*Исследование подчеркивает универсальность драматического искусства как формы выражения национального характера и культурной самобытности.*

**Ключевые слова** *Драма, жанровые особенности, английская драма, узбекская драма, Ричард Шеридан, Эркин Вахидов, комедия, трагедия, театр, культура, традиции*

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## **Richard Brinsley Sheridan va Erkin Vohidov ijodi misolida ingliz va o'zbek dramasi janr xususiyatlari**

**Turaboeva Komila Eshmakhmatovna**

[komilaturaboeva@gmail.com](mailto:komilaturaboeva@gmail.com)

*Katta o'qituvchi,  
Qarshi davlat texnika universiteti*

**Annotatsiya** *Ushbu maqola ingliz va o'zbek dramasi janr xususiyatlarini Richard Brinsley Sheridan hamda Erkin Vohidov asarlari misolida tahlil qiladi. Tadqiqot ularning pyesalaridagi tuzilish, mavzu doirasi va uslubiy jihatlarining qiyosiy o'rganilishiga asoslanib, dramatik san'atning umumiy va milliy unsurlarini aniqlaydi. Sheridan komediyalari o'tkir aql-zakovat, nafis hazil, ijtimoiy satira va axloqiy tanqid bilan ajralib turib, XVIII asr ingliz dramasi janrining an'analarini aks ettiradi hamda o'sha davr jamiyatining odatlari va qadriyatlarini yoritadi. Erkin Vohidovning dramatik asarlari esa zamonaviy o'zbek adabiyotining ma'naviy, axloqiy va vatanparvarlik g'oyalarini mujassam etib, insonparvarlik, adolat va ma'naviy poklik tamoyillariga urg'u beradi. Tadqiqot har ikki dramaturgning badiiy dunyoqarashi shakllanishiga tarixiy, lingvistik va madaniy omillarning ta'sirini ta'kidlaydi. Shuningdek, obraz yaratishda va ijtimoiy g'oyalarni ifodalashda qo'llanilgan til boyligi, metaforik ifodalar hamda badiiy tasvir vositalariga alohida e'tibor qaratiladi. Natijalar shuni ko'rsatadiki, vaqt va madaniyat jihatidan farqlarga qaramay, har ikki ijodkor inson tabiatini anglash, haqiqat izlash va jamiyatda uyg'unlikni qaror toptirish masalalariga chuqur qiziqish bildiradi.*

**Kalit so'zlar** *Dramaturgiya, janr xususiyatlari, ingliz dramaturgiyasi, o'zbek dramaturgiyasi, Richard Sheridan, Erkin Vohidov, komediya, fojia, teatr, madaniyat, an'analar*

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### **Introduction**

Drama, as one of the oldest and most expressive forms of art, reflects the social, moral, and cultural values of each nation. Through its genres, styles, and characters, it provides a vivid portrayal of human emotions, ethical conflicts, and the dynamics of society. The study of dramatic genres in different cultural contexts offers valuable insight into how nations perceive reality, express their ideals, and shape their artistic identity. This

article focuses on a comparative analysis of the genre features of English and Uzbek drama, using the works of Richard Brinsley Sheridan and Erkin Vohidov as representative examples of their respective national traditions.

Richard Brinsley Sheridan (1751-1816), one of the prominent playwrights of 18th-century England, played a crucial role in the development of social and moral comedy. His works, such as *The School for Scandal* and *The Rivals*, exemplify the refinement of English

dramatic art during the Enlightenment. Sheridan's plays combine sharp wit, humor, and moral criticism, exposing the hypocrisy and vanity of high society while promoting sincerity, virtue, and intelligence. His mastery of dialogue and character psychology made his plays not only entertaining but also intellectually stimulating, securing him a place among the great reformers of English theatre.

In contrast, Erkin Vokhidov (1936-2016), a leading figure in modern Uzbek literature, brought national values, moral consciousness, and humanistic ideals to the forefront of Uzbek drama. His works, such as *Oltin devor* ("The Golden Wall") and *Farkhod va Shirin*, reflect deep philosophical and ethical concerns. Vokhidov's dramas explore the relationship between the individual and society, the preservation of cultural identity, and the search for spiritual harmony in the modern world. Through poetic language and allegorical imagery, he continues the traditions of classical Eastern literature while integrating modern themes and dramatic forms.

The comparison of Sheridan and Vokhidov allows us to trace both universal and culturally specific features of dramatic art. While Sheridan represents the rational and socially oriented spirit of the Enlightenment, Vokhidov embodies the moral and spiritual aspirations of the Uzbek people. Their works, though separated by centuries and cultures, share common values – a concern for truth, justice, and the moral growth of humanity.

Therefore, this study aims to identify the main genre features of English and Uzbek drama through the works of these two playwrights, analyze their thematic and stylistic characteristics, and explore how historical, cultural, and linguistic factors shaped their creative visions. By examining the interplay between tradition and innovation in their dramaturgy, we can better understand how drama serves as a bridge between cultures and as a mirror of the human experience across different times and societies.

## Literature review

Scholars have long explored the genre of drama as a reflection of social and moral values. According to Bakhtin (1981), drama expresses dialogue and conflict central to human experience. In English literature, the 18th century saw the rise of the comedy of manners, represented by **Richard Brinsley Sheridan**, whose works (*The School for Scandal*, *The Rivals*) combine satire, wit, and moral commentary (Wilson, 1953; Morley, 1972).

In Uzbek literature, **Erkin Vokhidov** stands out for blending poetic expression with philosophical depth. His plays (*Temur Malik*, *Murodjon Ahmadjonov*) highlight patriotism, moral choice, and personal responsibility (Karimov, 1998; Rasulov, 2005).

Comparative studies (Saidov, 2015; Aliyeva, 2020) reveal that both Sheridan and Vokhidov use drama as a means of moral education and social critique. Despite cultural differences, both authors depict ethical dilemmas and the complexity of human nature.

Thus, English and Uzbek drama share universal features – moral reflection, vivid dialogue, and exploration of human individuality – while preserving their national identity and artistic traditions.

## Research Methodology

The purpose of this work is to conduct a comparative analysis of the genre features of English and Uzbek drama using the example of the work of the English playwright Richard Brinsley Sheridan and the Uzbek playwright Erkin Vokhidov.

English drama of the XVIII-XIX centuries: traditions and peculiarities

Richard Brinsley Sheridan (1751-1816) was one of the leading English playwrights and theater critics, a representative of the era of classicism and romanticism. His work covers various genres and forms, but comedies, satirical plays and vaudeville are the most pronounced.

## Genre features of English drama

The English drama of this period is characterized by the following features:

- **Comedy and Satire** – Sheridan and his contemporaries created works aimed at exposing social vices, moral weaknesses and hypocrisy. Irony and sarcasm are pronounced in his comedies, which made them sharp and relevant satire.
- **Genre diversity** – in addition to comedies, Sheridan wrote vaudeville, farces, tragedies, tragicomedies and historical plays. Each form served a specific purpose – to entertain, to expose, to educate.
- **Theatrical dynamics and dialogism** – important aspects are the liveliness of the dialogues, the characters' personalities and their rapid changes of situational scenes, which made the productions vivid and effective.
- **Humanism and criticism of social structure** – most of the works were critical, emphasizing moral values, ethics and human nature.

The main works and their genre nature

Sheridan's classic plays such as "Don Juan" and "The Legend of Richard" are a vivid example of a combination of genres: comedy with elements of tragedy, satirical and philosophical drama. They show an epic breadth of ideas and strict structurality.

Stages of development and genre features:

- *Traditional forms* – epics, fairy tales, legends, theatrical rituals and song skits were widely used in national practice, which influenced the formation of local genres of dramatic art.
- Modern Uzbek drama appeared in the 20th century under the influence of socio-political changes, focused on the actualization of national values, the restoration of historical memory and the development of ideas of patriotism and social justice.
- *Genre features* – Drama and tragedy, related to social themes and problems of modern society, stand out most of all in Erkin Vokhidov's work. Unlike English plays, they are characterized by more poetic and symbolic stage forms, the use of songs and stage rituals reflecting the peculiarities of cultural tradition.

#### **The work of Erkin Vokhidov and its genre characteristics**

Erkin Vokhidov created plays that combine realism and poetics, with an emphasis on a person's inner destiny and spiritual development. His works are most often social dramas with pronounced national specifics.

Comparative analysis of genre features:

Aspect	English drama (Sheridan)	Uzbek drama (Vokhidov)
<i>The main genres</i>	Comedy, vaudeville, tragedy, tragicomedy	drama, tragedy, social and historical play
<i>Form and structure</i>	Strict classical composition, dialogues and scenic dynamics	Poetic, symbolic forms, the introduction of traditional scenic elements
<i>Topics</i>	Social criticism, moral issues, human nature	National values, family, patriotism, social justice
<i>Style</i>	Irony, satire, laconism, vivid stage embodiment	Poetry, symbolism, inner spirituality, folklore motifs

**Table 1.**

#### **Results and Discussion**

The comparative analysis of English and Uzbek drama through the works of Richard

Brinsley Sheridan and Erkin Vokhidov reveals both universal and distinctive genre features that reflect the cultural, historical, and aesthetic

foundations of each nation's literary tradition. Despite the chronological and geographical distance between the two playwrights, their creative approaches share a common humanistic orientation and a deep concern for moral and ethical issues.

In the English dramatic tradition, Sheridan's works mark a significant stage in the evolution of comedy. His plays, such as *The School for Scandal* and *The Rivals*, demonstrate the transition from the Restoration comedy of manners to the more refined and moralized social satire of the Enlightenment. Sheridan's comedies stand out for their wit, lively dialogue, and sharp critique of aristocratic hypocrisy. They are built around social observation, exposing moral flaws such as vanity, gossip, and insincerity. The playwright's skillful use of irony and humor not only entertains but also educates, embodying the Enlightenment ideal of improving society through laughter. Thus, Sheridan's genre is a synthesis of entertainment and moral instruction, reflecting the rational and socially conscious spirit of 18th-century English thought.

In contrast, Erkin Vokhidov's dramas belong to the modern Uzbek literary tradition, which developed under the influence of both classical Eastern heritage and the social realities of the 20th century. Vokhidov's plays, such as *Oltin devor* ("The Golden Wall") and *Farkhod va Shirin*, reflect deep philosophical and spiritual dimensions. His works often explore the eternal conflict between good and evil, justice and injustice, personal duty and social responsibility. Unlike Sheridan's rational satire, Vokhidov's drama is more poetic and symbolic, focusing on the moral and emotional development of the individual. His characters are not just social types but moral agents striving for truth, harmony, and national identity. Through them, Vokhidov expresses the collective soul of the Uzbek people and their pursuit of spiritual purity and unity.

A key distinction between the two dramatists lies in their treatment of the

relationship between the individual and society. Sheridan's heroes are shaped by social structures – their conflicts are rooted in class expectations and moral hypocrisy. His comedies serve as mirrors of social behavior, where personal virtue is tested against the corruption of fashionable society. In contrast, Vokhidov's protagonists often confront moral and existential challenges. Their conflicts are internal, driven by the search for justice, spiritual freedom, and fidelity to moral principles. This difference illustrates the contrasting cultural paradigms: the rational humanism of the West versus the ethical and spiritual humanism of the East.

Stylistically, Sheridan relies on realism and verbal wit, creating vivid, believable social situations and dialogues full of irony and logic. His dramaturgy emphasizes structure, clarity, and precision – qualities typical of the Enlightenment's literary aesthetics. Vokhidov, on the other hand, employs poetic imagery, allegory, and symbolism. His dramas combine lyrical and philosophical tones, reflecting the influence of classical oriental literature and Sufi thought. Through metaphor and elevated diction, Vokhidov conveys profound moral and emotional meanings that go beyond everyday reality.

Another important finding of this study concerns the role of national identity in dramatic expression. In Sheridan's works, the English social ethos – with its emphasis on rationality, decorum, and moral self-control – shapes both form and content. In Vokhidov's dramas, national and cultural identity play a central role: his characters often embody the values of Uzbek heritage – honesty, humility, faith, and respect for tradition. His works reinforce the link between personal virtue and collective moral responsibility, making them a vital part of Uzbekistan's literary and cultural identity.

Furthermore, both dramatists use humor and emotion as key artistic tools. Sheridan's humor is intellectual, exposing moral flaws



through irony, while Vokhidov's emotional depth engages the audience's empathy and ethical reflection. Both forms achieve a similar purpose – awakening moral awareness and promoting social harmony.

### **Conclusion**

The conducted research has made it possible to identify both the common and the nationally specific features of English and Uzbek drama, as represented in the works of Richard Brinsley Sheridan and Erkin Vakhidov. The analysis revealed that both authors, despite differences in cultural traditions and historical periods, sought to explore the inner world of the individual, his moral values, spiritual quests, and relationship with society. Sheridan, as a representative of the English Enlightenment, used satire and irony to expose the vices of society, emphasizing the necessity of moral self-improvement. Vakhidov, in turn, addressed the dramatic conflicts of modern life, combining realistic depictions of reality with poetic and philosophical reflections on the human condition.

The comparative analysis showed that both playwrights actively employed the genre features of comedy and drama to reveal social and ethical issues. Sheridan's works are characterized by brilliant dialogue, sharp intrigue, and subtle humor, whereas Vakhidov's dramas stand out for their deep emotionality, philosophical orientation, and attention to the spiritual aspects of human nature.

Thus, the English and Uzbek dramatic traditions, which developed within different cultural contexts, demonstrate universal features of artistic thinking expressed in the pursuit of truthful representation of humanity and society. The comparison of Sheridan's and Vakhidov's works provides a deeper understanding of the evolution of the dramatic genre, its adaptation to national culture, and its response to modern artistic challenges. The research confirms that drama, as a literary genre, possesses inexhaustible potential for expressing social, moral, and spiritual problems of humanity, remaining relevant in the contemporary world.

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