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RESEARCH ARTICLE

THE SEARCH ON THE FORMATION OF CHARACTER IN MODERN UZBEK DRAMATURGY.

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Abstract

The new era has begun in the area of art as in all social spheres after Uzbekistan gained independence. The new period requires the theatre to stage the people of that particular era. This, in the first place means a huge responsibility should be borne by playwrights and requires them to create an ideal character. The extent to which this task is being carried out, the achievements and pitfalls in this sphere, the theoretical and practical issues in creating a character in their example will be discussed in this article. The search that has been carried out in this direction will be assessed in the example of concrete plays.

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Introduction:-

Although dramaturgy is one of the components of the theatre in creating literally perfect performance, it has a very complex inner composition. Therefore, dramaturgic play is not written, but built. All of the compositional parts of the play should be developed perfectly from the literal and logical point of view so that the play would develop as a single organism in harmony. The composition of the play, conflict, the sequence of events, character, speech, and even remarks are developed in an interrelated manner and if one of them is flawed, there is no chance that it won't affect others. The consistency of events, that is to say, the logical development of the plot and acuteness of conflict in any play is affected by the factor of character. "The importance of a fight will change when you replace one participant by another. In as much as, heroes have an individual attitude towards any event in the play. Their specialty depends on the concreteness of the characters" (Blok, 1963). This issue made playwrights of each period contemplate. Similarly, the fact that research has been conducted on creating character in contemporary Uzbek dramaturgy and the fact that there are a variety of cases on this issue is the absolute truth. On one hand, some playwrights are succeeding, on the other hand, the rest are facing serious problems. The primary reason of this is, as Karl Iglesias said, "Yet many writers obsess so much on plot points and structure that they often forget the people who inhabit the story" (Iglesias, 2005).

The playwrights of the Independence period have to meet new requirements. The heroes who were empowered with very strong political ideas who sought the soviet politics from an every aspect of life in the dramaturgy of former USSR have been replaced with the ones who possess positive qualities as well as pitfalls that can be found in people. More and more attention is being paid to national values in this period and naturally, the flavor of nationality increased significantly in the character of heroes. "The roots of Uzbek dramas are directly linked to the national character of the people, its pride and dignity" (Abdusamatov, 2000). In fact, this is the case that is applicable to the arts of all nations. Each piece of play reflects the features of the country in which it has been created in the first place. The play should concern the whole humanity with the topic it is portraying.

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Materials and methods:-

Creation of the character includes three directions that are interrelated. The playwright, director, actor lay the foundation for the interconnectedness of the events and the solution to the formation of a character that is perfect for the stage. "The dialectics of creating a stage figure come into existence on the basis of the actor's psychology, talent, his/her special nature, worldview, the extent to which their creative individuality has been formed, the formation and perfection of their abilities" (Erallyeva, 2015). This means that, in the majority of cases, the director has to assign the role to the actor whose appearance and inner world fit the above-mentioned features. In other words, the roles are assigned deriving from the theatrical character of the actors. In the first place, it ensures that this figure is trustworthy; moreover, it allows the play to be staged in a short period of time. The actor seeks the necessary features needed for their character in their selves. The playwright's job when it comes to this is very difficult. He/she should ponder about the character of each hero and find the spiritual experiences beyond his/her nature. "The character is the carrier of the aesthetic ideal. The characters are represented and developed as a result of acting in a specific psychological situation." (Sultonov, 2005). The author's aesthetic ideal, the ideas that he puts forward in the play are decisive factors in the development of heroes' characters. Besides that, the nature of the character depends on the genre of the play. The genre normally represents in what ways the problem in the play can be solved and its type of expression. Deriving from the genre, the hero's attitude towards the events and problems varies.

Creative approaches in the formation of character. The drama and comedy are the main types of genres that are addressed in contemporary Uzbek dramaturgy. It is obvious that these genres are also divided into several sub-genres. Particularly, a lot of historical dramas have been created in contemporary Uzbek dramaturgy. The images of heroes have been created on the basis of historical facts in biographic-portrait plays whereas the plays written to criticize the Soviet period emphasized the conflict between the person and the period. As a result, the fate of a person has been interpreted philosophically in the oppression period. One of such plays is "The garden of grief" by the poet and playwright named Shukrullo. This play did not portray the life of a certain individual; it differs significantly from such plays as it expressed a general attitude towards a particular historical period. Primarily negative effects of the oppressive period on people's lives in the example of several heroes have been highlighted in this play. As a result of watching the play carefully, the author's introduction of personages appeals to the audience. Evidently, usually the main hero is introduced first in the play and other actors are introduced directly in connection to him/her. However, Shukrullo adopts a different approach and introduces others using the person who does not participate in the play. For example, Ulmas – the murdered soldier. The mother – Ulmas's mom. Murod – Ulmas's uncle,...Mels, Ashrafiy, Azim – Ulmas's friends..." (Shukrullo, 2012). The corpse of the soldier called Ulmas is brought in the play and the story of so many soldiers who have been dying in the wars of colonization are told. The confused fates of Mels, Ashrafiy, Jamila, Azim and Kholikulov are directly portrayed in the play. All the heroes except Mels are divided into two groups – the positive and the negative. This very situation in the play shows that the audience and readers should pay more attention to the complex character in the dramaturgic play, the various colorations in the character of the hero with inner conflicts causes a surge in the interest to the further sequence of events in the play. It is true that "there are such characters in plays that are identical to each other with their attitudes towards society and life as well as their behavior and actions" (Abdusamatov, 2000). Hence, one cannot criticize the fact that authors classify heroes into certain types. Nevertheless, Mels who possesses a special character in the play has not been developed further. He gives up without fighting when he could fight and strive towards his goals. Mels's character is very complex. He is represented as the person who possesses true love and pure feelings at the beginning of the play. He loves Jamila from the deep of his heart with pure intentions without intending to satisfy any personal interests and his love has been reciprocated. Jamila also loves him so much. Their relationship arises such a feeling of love among the audience that it encourages spectators to envy them in a positive manner. In as much as, the feelings of admiration, spat, jealousy and trust in their relationship are experienced in the same sincere way. But the main risk factor to their relationship is the fact that Mels's father is to blame for Jamila's father's death. Jamila does not feel hatred towards Mels when she finds out this truth, she doesn't blame him, but she, as a conscious and proud person, realizes deeply that she cannot be with the murderer of her father. Because, this approach would not fit her values. Even though Mels was represented in a positive light at the beginning, his inner world became more and more evident as the sequence of events developed. He serves the system in which he was brought up with loyalty and he treats its enemies cruelly. Perhaps, it is impossible to criticize him from the principal point of view. However, it was not possible to find him innocent from the humane and spiritual perspective. The reason is that he confuses the true feeling of conviction and duty with disloyalty, hypocrisy, slander and disrespect towards his own nation. He becomes friends with Azim and Ashrafiy and informs the top political organizations of their views. He give every opinion a political coloration. Furthermore, he takes a dogmatic approach towards the ideas he believes. He was completely under the influence of fanaticism. Obviously, there is no absolute truth in real

life. Every event has its own pros and cons. It is possible to take a rational and objective approach to each event and interpret it deriving from the existing circumstances. But Mels used to estimate every single act beyond the existing situation, and jumped to conclusions without thinking about consequences of an oppressive regime. He started to realize that it was wrong to liquidate people for unworthy reasons and take an irresponsible approach towards other people's fate when there was a risk for his own life. Nonetheless, the fact that Mels commits a suicide without any apparent reason and the fact that the main event that expresses the play's idea happened with Kholikulov and as a result of the confusion over the ideological direction, there is an imbalance between the inner conflict of the hero and the conflict of the play. However, "the playwright should generalize the disagreement that lies under the dramatic conflict and the conflicts in the inner world of the personage and reveal the interrelationship between them. Because, the inner conflict is the triggering force of the character and it is the source that increases its activity in the plot." (Yuldashev and Tulyakhodjayeva, 1990). The abstractness of the concrete main hero leads to the abstractness of the plot's direction. As a result, one will have an impression that there are some events that express a certain idea rather than expressing ideas on the basis of events. In other words, the prose-related feature comes into existence in the play first rather than dramatic and theatre-related characteristics.

The character of the hero is researched more deeply and thoroughly in the psychological dramas among dramatic plays. Usually, a particular social event is chosen and its effect on the psychology of people is discussed in such type of plays. The play "The distance of stone's throw" by the author Usmon Azim, with its multilayer problematic feature, became a real phenomenon in contemporary Uzbek dramaturgy. The conflict in the play is the role of the spiritual and material wealth in people's lives, everybody's inner spiritual values, the living principle and the truth they are striving to. The playwright tries to reflect life as it is and to create the spiritual portrait of their contemporaries. Indeed, there is an ongoing conflict going on between material well-being and a spiritual development. Consequently, the wars, global problems and behavioral crises are widespread all over the world. Surely, anyone who read the play and watched the performance staged by the director V.Umarov will naturally contemplate about their life, and the life in society in which they are living. The author will come up with the heroes of the play deriving from the prototypes of various people we can meet in real life. They are similar to each other in appearance, their way of thinking, but differ from one another regarding their dreams and unattained goals. These characters are various and complex like life itself. "The liveliness of the character is the main factor that ensures the play's permanency." (Galsworthy, 2010). If we look at the essence of the issue more deeply, the playwright raises the classic conflict between two forces: goodness and evil. The negative hero Shokir is at the centre of the play's events and ideological direction. He acquired a significant amount of money by committing crimes. He sold his heart to the devil. As the author portrays, he did it consciously. It is understood from the events of the plot that Shokir who had a hard time and lived in poverty since his childhood aims to be wealthy. Becoming rich no matter how became the meaning of his life. As a result, he becomes so skilled in how to manipulate money that he made people who were interested in money work for him and ordered them what to do. The author made an effort to reveal the problems present in various layers of society in the example of one family. The atmosphere of the play is sad from the beginning to the end. It is implied that every hero considers themselves to be unhappy based on their speeches and thoughts about themselves. The name of the play originated from the father's dream whose three sons are the main heroes. The old man has lived all his life with a dream of going to Samarkand which was located in a close proximity. Not being able to go to Samarkand is definitely a surprising case for the person who lives in Uzbekistan. The participants in a play were also shocked to hear this. The author reveals the reasons of this by researching the three sons' characters. The investigation of these characters leads to the obvious expression of the main problem of the play. The old man's eldest son, Jura was the farm's director. He is one of the officials. He can't provide his family financially even though he works day and night as he is an honest man. His lifestyle doesn't resemble that of officials'. Shokir's worldview is completely different although they are brothers by blood relationship. He would do anything to acquire wealth. The brothers' character, their true principles and their hopes as well as dreams are demonstrated in their conversation:

"Jura: Our community has been investigated 7 times so far this year. They couldn't find any fault to accuse me. They tried to blame of something. I didn't bribe them. I am a man of principles. I won't give a penny to dishonest men.

Shokir: You won't accept bribes as well...

Jura: I won't!...

...Shokir: Why don't you live in abundance?...

Jura: I have been assigned a salary...Moreover, everyone has their own destiny. For example, you disappeared for 20 years...

Shokir: I left this village saying “I won’t come to my hometown unless I become rich”. I became wealthy, so I returned. Living in poverty doesn’t differ from living in prison. The only freedom is money. I don’t respect people who chase after money. Money should serve people... I am sorry bro, but you have so few such servants. I am not talking about your community’s money. It’s people’s money. You must have your own servants.

Jura: I am a man of ancient values. I think we should serve our people and nation anyway. Any person lives his life regardless of the fact whether they are full or hungry. It is a shame to live in abundance while so many people are hardly earning a living...” (Azimov, 2011).

“It is a particular sort of character that shows of what sort the choice is; hence character has nothing to do with speeches in which there is nothing of a general sort which the one speaking chooses or rejects” (Aristotle, translated by Joe Sachs, 2006). What two brothers want is evident from their conversation and this shows that there is a wide disparity between their worldview, character and values. It is impossible to judge them and say that one is morally right and the other is not in this argument. Looking at the issue from the perspective of the general truth, Jura’s honesty has been approved by wise men over thousands of years; honesty is the reason why human beings exist in this life. No matter how true this path is, any person who realized that one should live honestly sees that the present day society puts more emphasis on materialism than spirituality, people who have higher financial status are controlling others and honest people are increasingly becoming poor and consequently they are being left in a very poor condition. Shokir is represented as a figure who is very complex and full of conflicts in the play. As he is blunt, rich and since he expresses the problems faced by many people openly, he orders anything he wants and says anything that comes to his mind in order to laugh at and offend his friends. He is well aware of the fact that he doesn’t have friends. In fact he says: “A person who is involved in dealing with money doesn’t have any friends”. In the example of this play, we can see that the idea which states “Plot is the history of character, it develops character and the events of the plot are the means of creating character” is not that correct. The events of the play develop sometimes due to the heroes’ special characters and their individual approach to a particular occasion. In other words, the hero’s choice in the play and his striving towards his goals serve as a stepping stone in the development of particular events. The events develop consistently as a result of needs. One can observe it in the example of the old man’s youngest son Kosim in the play “The distance of stone’s throw”. He tells anyone what he thinks. Kosim’s words and behavior in the play show that there is no slightest element of dishonesty. Specifically, his quote: “We should love Allah unconditionally” is an example of this. Most of these people seem like those who have entered a shop. I pay to you, let me enter the paradise...” (Azimov, 2011). In harmony with these words, Kosim tells Eshmatov and Boltaboyev that they are criminals and involved in bribery. One thought arises at this point if Kosim didn’t have any secrets to hide from everyone. When the mine exploded in front of him in the war and he couldn’t have kids, in one word, would he be able to follow this path if he had something to lose in his life? It is possible to understand it when we replace him with the person of different personality, the one who is weak-willed and afraid of officials in this situation and make a comparison between them. If the situation is like the one mentioned-above, and if the hero’s character was different, he would not show any resistance or become totally depressed. Kosim preferred to free the world of one evil as the death was unavoidable... It is possible to realize by looking at the play deeply that the person ought to want goodness regardless of in what situation they are in and no matter who they are. It has been obvious that the consequences of crimes would be devastating after Shokir’s son who is very powerful and who achieved a lot of things in life was eventually arrested with accusations of drug dealing. And Shokir who used to not respect anyone started to panic. He was ready for all so that his only son’s life would be saved. Events make the play exciting to watch for the audience meanwhile characters develop the ideological aspect of the play. The author reveals the heroes’ inner world depending on their attitude towards existing situations and the conclusions they draw. The heroes’ nature that has been revealed consistently gives the audience a hard time and encourages them to understand the essence of this life deeply and understand the self. Certainly, only the figurative expression of an idea and the realistic end of events can make some ideas we have heard of so many times including honesty and dignity great. The play “The distance of stone’s throw” became one of the plays that looked global problems more vigilantly in the example of one family. The fact that none of the heroes of various destinies are happy make the audience come to know that the concept of absolute happiness is relative and that the person can realize the notion of happiness only when they gain insights to their inner feelings, their principles in life and when they give up the quality of being self-centered and live for the happiness of community.

Aristotle divided characters into four groups. According to this classification, the hero should be a gentleman, characters should be special; characters should be real; characters should be consistent (Aristotle, translated by Joe

Sachs, 2006). There are a lot of plays that satisfy above-mentioned criteria in contemporary Uzbek literature. One of such plays is the comedy "Life is behind the door" by Salokhiddin Sirojiddinov. The events of the play are connected with science-fiction and mystics. The main hero Bahtiyor's dream is also to achieve true happiness. The author did not portray the hero as a poet without a reason. Inasmuch as, the poet is the person who sings the humanity, great feelings, goodness and spirituality. It will become evident from the events that the poet didn't know people well. That's to say, he thought that all people said what they thought. He loses his concentration because of a single unusual and wonderful event. It became clear that people were not as simple and sincere as he thought. The woman in white whom he saw in his childhood comes up to Bakhtiyor again when her hair becomes grey and tells him that she can't give the key to the door he asked for and tells the poet that he was mistaken in life. In spite of this, she gives one more opportunity to the owner of a sincere heart and promises him to realize his three wishes. Through this very quality, Bakhtiyor gets to know the character of his wife in the first place as well as the personality of his neighbors and the head of the neighborhood. The author reveals the negative characteristics of heroes in the play with means of laughter. One of the privileges of comedy is that it strives to make the negative qualities in the character disappear with the help of laughter. Even though, no one considers themselves to be fool in this life, it is only natural for them to find themselves in foolish situations sometimes. This usually happens out of hurrying or actions carried out without thinking. All the participants' character apart from the main hero's are described in two interpretations. Contrast is given very convincingly and lively, each spectator and reader sees himself or the people surrounding him in the example of characters who are being represented. Indeed, if it is mentioned consciously, all the people try to behave well and show all the positive qualities of theirs in the public. However, the true face of a man is revealed in his attempts to satisfy his needs and interests. In the play, Ravshan does not worry about his wife's case of being dumb; he tries to make the most of this situation. He tries to get several things from Bakhtiyor by accusing him of making his wife dumb. The head of the neighborhood talks about the interests of the neighborhood but he wants to acquire everything by being a wolf in sheep's clothing and he wants Bakhtiyor to do what he says. Even Bakhtiyor's wife who has lived with him so many years doesn't understand him. She only thinks about wealth and live extravagantly. Probably, living a good life may be the dream of majority, indeed. But, sacrificing the person one loves for the sake of wealth is to what extent humane? It is true, the door through which Bakhtiyor and the woman in white had a conversation and what kind of life is there behind the door is not expressed clearly in the play, it is complex to comprehend that this is a miraculous power as it has not been justified sufficiently. Besides that, one should not forget one truth, even though dramaturgy is the basis of the performance, the dramaturgy cannot be interpreted as the performance itself. The director's unique solution in the staging process has an important role to play. For example, there is a difference between the end of this play and that of the performance. According to the play, Bakhtiyor gets fed up with people who only think about their personal interests and doesn't want to live among them, so he prefers to fly to the sky and disappears at the end of the play. Inside the locked iron gates, his wife who had been looking after her son with fever was left alone. On the other hand, Bakhtiyor doesn't accompany the woman in white even if she insists and tells her that he doesn't want to go to the other side of the door where he was going to take the key and says he is mistaken. Actually, the real life tells us that the real life is in the inner world of each of us and that the person can't find happiness in this world if they cannot find their selves and their real life. It is not at all surprising if this is the real theatrical solution. Hence, the theatre should express the clear patterns of hero's fight and destiny deriving from the idea of the play rather than leaving the audience in dilemma with the abstract end.

The play "Dance in Uzbek style" by Nurilloh Abboskhon has become a phenomenon among the comedies written in the independence period. This play succeeded in to some extent in the research carried out towards creating the character. The principal attention there is drawn to an Uzbek mother named grandmother Kumri and the Russian girl who was ready for everything to achieve happiness and bright future. Maria goes far away from her parents for the sake of her lover, Tursunboy. Definitely, she thinks about living a happy life with her lover in her imagination. But the thought that she is coming towards another nation, other people, different circumstances and different traditions doesn't cross her mind. She starts to imagine that she will face many difficulties after her first meeting with her mother-in-law. But she doesn't become afraid. She begins to fight for her happiness. This very fight starts to surge the audience's interest. It is true that grandmother Kumri does not do her any harm. But she becomes upset as her only son got married to a girl of different nationality. Because, she was very loyal to her national values, she used to practice the traditions loyally and she was a typical Uzbek woman who wanted the traditions to reflect in every minute of life. It is obvious, conflict does not always occur between positive and negative forces. Occasionally, two good people whose way of thinking and worldview are different can misunderstand each other. In addition, concepts like pride and shame may prevent people from admitting that others are right. In this very play, there are such cases in which the mother-in-law insists on what she says whereas the daughter-in-law tries to keep her self. It is

impossible to say one is right and another one is wrong and mention them as enemies here. The mother-in-law treats her daughter-in-law strictly as she wants her to comply with Uzbek traditions in the eyes of her neighbors and preserve the values that made her happy by teaching them to her daughter-in-law and since she sincerely wants her grandchildren to be happy. Even though the daughter-in-law wants to be happy with the son of a different nationality, she wouldn't like to forget her national values and forego her identity. As this is the case that is understandable for everyone, the conflict between them makes the audience laugh. The audience want them to kiss and make up and find their happiness. Maria acquires the name Maryam. She gets used to the local lifestyle slowly. As a result, Maryam who has a son, a daughter-in-law, and grandchildren becomes a housewife mother-in-law owing to the traditions she learned from her mother-in-law. The play covers the lives of several generations, it shows processes from Maryam's childhood till she becomes a senior citizen. It is true that not all events in this process are represented in sequence, but the events that reveal the playwright's idea are shown consistently. "We often talk about the infinity of the artist's imagination. In fact, there is a clear limit to both height and length of the artist's imagination no matter how great and wonderful their flight is. The limits are placed by historical time" (Sakhnovskiy-Pankeev, 1969). One of the playwright's important responsibilities is to indicate the period in which events are taking place. The very period shows how important or controversial the events described by the playwright are. Looking at the issue from this perspective, the description of complex 80s justify the fact that Maryam stayed with her mother-in-law despite so many difficulties. Nonetheless, the grandmother Kumri's hard working habit, sincerity and her kindness as well as mercy towards her neighbors always stayed in Maria's heart. The situations to which heroes are exposed are slightly exaggerated in comedies. In spite of this, it will become obvious from the hilarious situations of heroes that they have the sincere and pure hearts. As a result, the audience falls in love with them as if they are their close people. The audience's love grows stronger towards them as they laugh at every possible hilarious situation of theirs. One of the achievements of this play in which friendship between nations and love among people are described is that people who do dirty tricks and intriguers cause the relationship between the mother-in-law and the daughter-in-law to be closer. Co-operating against people who do dirty tricks brings them together. This, in turn, ensures the consistency of given events and creates the basis for characters to develop and become clearer as events take place.

The theoretical foundation of character formation. As it was mentioned above, characters provide the ideological direction of the play and the basis of the conflict. This case is the important feature in all plays. It is true, characters are not portrayed the same in all plays. It is possible to say agreeing with the views of Volkenstein, there are two ways of expression of characters in the dramaturgic play. First, the character rich in psychology that becomes obvious to the audience slowly. Second, as it happened in the commedia dell'arte, the fixed characters (divided into two groups via masks)" (Volkenstein, 1969). Almost in all plays in Uzbek dramaturgy, characters are interpreted in the first way. Certainly, not all of them achieved the same level of success. From one perspective although the issue of skills may seem to be the primary reason for this, actually playwrights pay too much attention on the format of the play and forget about the content. Thin in turn leads to discontentment towards playwrights in their efforts to create the character. According to Mamur Umarov, complaints to the creator of characters are expressed in four ways:

- ❖ For the portrayal of unimportant things;
- ❖ For portraying something against the common sense;
- ❖ For expressing something against their own opinions;
- ❖ For expressing something against the rules of art" (Umarov, 2014).

One can add the following agreeing with the ideas of M. Umarov, there might be a complaint if the playwright describes something against life! Certainly, the formation of such complaints derives from the definition of characters on the basis of certain requirements. The pitfalls in the dramaturgic play will be evident as a consequence of the partial accomplishment or total failure of demands, and this, of course, directly depends on the character. As M. Umarov talks about the above-mentioned criticism, he expresses his opinions on the definition of characters in literary books. In his opinion, the analysis of the character starts with collecting data about personage in three stages and it is accomplished as follows. The first – the definition given to the personage by the author – gender, age, profession, the living atmosphere are gathered from the play and remarks about it. Next, ideas, descriptions and comments about the personage made by others are sorted out and written. Thirdly, the opinions from monologue told by the personage himself are chosen and copied down" (Umarov, 2014). Certainly, it is possible to identify the participant's figure clearly through the means mentioned in the process of analysis by the scientist. Compared to the examples provided above, if we look at these methods, it is inferred that the first impression about the hero is developed from the first description of the hero by the author. Other's opinion of the personage and their own

opinion about themselves give certain ideas about the features of the character. However, these only are not sufficient to get to know the hero's character truly and thoroughly. Because, other's opinion about them depends on how they present themselves to others. Usually, it is possible to understand via real-life examples, any person wears a particular mask in the society. They might not have revealed their heart even to their close people including their parents, spouse, children and friends and they may have concealed certain aspects of their character. Moreover, it is possible to get to know one's character clearly from the way they describe themselves. Even the people's opinions of themselves when they are alone may not be the whole truth in their hearts. In most cases, in both real life and in the performances that are literal replications of real life, people prefer to boast and listen to their wants and needs rather than their conscience. It is possible to observe that people even commit a sin and try to lie to their conscience by stating that they were doing it in order to accomplish something good, with good intentions. Therefore, there is a need to add several processes to these cases in order to fully reveal the hero's character. Firstly, the hero's opinion about others. It is usually derived from the way heroes estimate others, their choices about how to choose people and their objectivity in assessing people. Secondly and most importantly, when the hero is left in a dilemma when they have to choose their own interests or other people's interests. Actually, "there is an element of fast pace of life that is typical of the modern world in the power of interests" (Sagdullayev, 2012). The primary reason why this is the most important factor is that people can express positive opinions about themselves and other people and others may know only good sides of them. Nevertheless, their true face is revealed when they are left in front of the real choice and this element is present in all classic and ideal plays. The research shows that leaving the hero in front of the choice, in majority of cases, is the peripeteia of the dramaturgic play. When the events that are beyond the hero's control suddenly take place under the influence of external factors, the events of the play develop in a totally unexpected direction and the hero's character is fully revealed. It is a pity to mention that this very feature is lacking in the plays that are being written in modern Uzbek dramaturgy is subsequently resulting in the fact that the hero's character becomes abstract and disappearance of sharing their problems and following them on the part of audience. It is well-known that the playwright cannot carry out in-depth analysis of all hero's characters in literary plays. It is for sure that if all the participants' characters are created perfectly and if they are not similar to each other and if each of them has a special feature. But accomplishing such a task is very difficult. Hence, in most cases only the main hero's character is developed and secondary heroes are reflected in particular simple templates. Especially, playwrights almost do not think about episodes. Therefore, when one talks about a particular famous actor, people state how skillfully they played a particular episodic role and how they developed a small role into the level of a figure. Because, actor find certain characters for this episode and they expand it depending on their horizon. But the playwright should develop the character of episodes to some extent so that they would become a force that direct other heroes in their mutual relationships and the power that means a certain truth. In a nutshell, the heroes who do not make a big difference and who just serve to attract the audience's attention are not needed. Such personages may confuse the audience from the main idea of the performance and be an obstacle to the consistent development of events. Nonetheless, another objective reason makes it necessary to express the main hero's character more and thoroughly in the play. This is related to the fact that one play is dedicated to the complex process of a certain individual and that it emphasizes all the details connected with the solution to the problem. Hence, almost all theorists claim that it is important to find the main hero's character. Specifically, Volkensteins recommendations on identification of the hero's character are worth noting:

1. According to their puposes and what they want;
2. According to the types of battle in words and actions. For instance, someone may try to achieve their goals by asking other people gently and begging them whereas others use threat and violence to do so;
3. According to temperament. That's to say, their attitude towards events or their perception of something;
4. According to their speech" (Volkenstein, 1969).

Conclusion:-

Having summarized all the opinions of theorists on the character, the main and reliable method of identifying the hero's character in a dramaturgic play can be considered to be determining their goals and to what they are striving to achieve. People can sometimes make a mistake, follow the pursuit of their wants and occasionally do something bad against other people intentionally. Nonetheless, what dreams they have, to what they are striving to, what they want from the deep of their hearts identify their true face in their colorful character. "Drama – the type of art that describes determination" (Afinogenov, 1957) people's minds must mature and achieve perfection with the help of it. People must be able to look critically and objectively at their actions, they should live in this world not only thinking about their own satisfaction and joy but also be able to do good deeds and turn it into their daily activity. The main task before playwrights, specifically, present-day Uzbek playwrights is to develop moral framework for today's people and make the common interests the main priority in this framework. This in turn means that forming a

character is one of the primary problems in dramaturgy, and by only solving this issue, one can achieve their goals in creating a perfect play and convert the theatre into the social institute that is beneficial to people.

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