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**А. Шерназаров**

**ОТБОР И ИССЛЕДОВАНИЕ ТАДЖИКСКОГО ФОЛЬКЛОРА В КАШКАДАРЬИНСКОЙ ОБЛАСТИ**

Устное народное творчество издавна было в центре внимания писателей. В настоящей статье изложены соображения об отборе и исследовании таджикского фольклора в Кашкадарьинской области.

**Ключевые слова:** таджикский фольклор, устное народное творчество, Кашкадарьинская область, отбор и исследование, научные поездки, песня, легенда.

**A. Shernazarov**

**SELECTION AND RESEARCH OF TAJIK FOLKLORE IN KASHKADARYA REGION**

Oral public creation was in the centre of writers` attention for a long time. This article is about the selection and research of Tajik folklore in Kashkadarya region.

**Keywords:** Tajik folklore, oral public creation, Kashkadarya region, selection and research, scientific trip, songs**,** legends

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## ПРОБЛЕМА НАЦИОНАЛЬНОГО СВОЕОБРАЗИЯ АМЕРИКАНСКОЙ ДРАМЫ В ОЦЕНКЕ АНГЛО-АМЕРИКАНСКОГО ЛИТЕРАТУРОВЕДЕНИЯ

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**Аннотация.** В статье мы останавливаемся на стоящей несколько в стороне концепции художественности американской драмы, делаем обзор авторов, которые стремятся охватить важнейшие явления в американской драме определенного периода, вскрыть основное идейное и художественное содержание важнейших произведений, оказавших существенное влияние на развитие американской драматургии и театра.

**Ключевые слова:** идейно-художественное содержание, американская драматургия и театр, американская литература, современные драматурги, жанровые разновидности, мировая литература, не драматические произведения, не литературные партнеры.

Вопрос о специфике американской драматургии, ее отличия от европейских образцов неоднократно затрагивался в англо-американском литературоведении. К этой теме в том или ином ее аспекте обращались практически все исследователи в области истории американского театра.

В первую очередь отметим ряд фундаментальных работ Кристофера Бигсби, автора обобщающих трудов по истории американской драмы, как и исследований конкретных вопросов ее идейного и художественного своеобразия. В своей монографии «Противостояние и вовлеченность»(1967) критик исследует вопрос о социальном содержании американской драматургии, отражении в ней важнейших проблем современного американского общества. При этом сразу делается упор на отличии американской драмы от европейской: The American theatre has never fully absorbed the lessons of European drama. When Arthur Miller said that he was concerned with the drama of the whole man he came close to understanding what the European tradition from Ibsen to Beckett was about, but his own plays, for the most part, failed to match his

intentions. The Ibsen which he captured was the social critic whose emphasis on individual integrity chimed with his own faith in transcendental independence. Yet there is a deeper commitment in Ibsen which is concerned not with man's social relationships but with his metaphysical ones and while Miller is clearly aware of this more fundamental level his own plays never entirely escape the social simplicities of the thirties, unless it be in the unwieldy *After the Fall"* [1.9].

Европейская драма, согласно К.Бигсби, стремится к обобщениям, ставит вопрос о самой природе человека и его места во Вселенной. Европеец не только стремится к экспериментам, но отвергает прямо сформулированную мораль, тенденциозность драмы. "America has remained strangely insulated not only from the European revolt against the well-made-play but also from its rejection of a drama of resolution and reassurance" [1.10] Достижения европейского театра К.Бигсби связывает с его отвлеченностью от конкретной социальной реальности, стремлением авторов подняться до осмысления самих основ мироздания, в то время как американские драматурги были изначально связаны только с национальным материалом, не стремились к углублению содержания своих произведений в сторону общечеловеческих проблем."The power of the European theatre lay in its concern with relocating man, with establishing the first task of a dramatist as being a commitment to man and his metaphysical situation. It is this which essentially links Ibsen with Beckett and which, with the exception of a very few plays, represents the division between American and European drama. American drama has tended all too often to capitulate before social and economic pressures and has pleaded necessity as the cause of the un-adventurous nature of its theatre. Even the giants of the American stage tend to be experimenters only within the native context and have largely lacked the European's concern with self- examination" [1.10].

Пути развития американской драмы XX века, считает К.Бигсби, определили индивидуальные достижения великих американских драматургов, в первую очередь Юджина О'Нила, которые своими оригинальными пьесами во многом определил тематику, проблематику и художественную форму американской драмы. "Any account of American drama must start with Eugene O'Neill and indeed can hardly start any earlier. In spite of his early experimentation, which all too often resulted in hollow and artificial theatre, it is still true that through his sheer power of creative talent he alone was responsible for establishing American drama as a genuine and valid force on the international scene. If the Nobel prize was a recognition of the immensity of that achievement rather than a mark of genuinely outstanding dramatic ability it nonetheless served to place him in a context justified by his later work" [2.17].

Отвлеченность и абстрактность в сюжетах пьес О'Нила получает совершенно новое значение. "O'Neill was the first American dramatist to establish the validity of a drama in which metaphysical concern was no longer merely an aspect of character but rather the central and motivating force of the whole play" [2.17].

Американские драматурги не просто отвергли увлеченность европейцев интеллектуальным содержанием драматических произведений, они использовали его, чтобы пойти новым путем в сторону «примирения с Вселенной»(are conciliation with the universe). "Theirs is not a negative response for in a sense they are fighting against intellectual and spiritual appeasement. They transcend the debilitating determinism of Beckett and propound a positive dialectic which if frightening in its application reconstitutes the possibility of dignity. The obtrusive optimism of American literature is here transmuted into a genuine philosophical stance" [2.17].

В другой своей работе, третьем томе «Критического введения в американскую драму XX века К. Бигсби поднимает вопрос о специфической проблематике американской драмы начала столетия и после второй мировой войны. Перемену в развитии американской театра и драмы ученый видит в усилении психологического содержания пьес."In America in the 1930s it staged the battle between capital and labor, reflected a desperate pacifism, and dramatized the diminishing space allowed the individual by the encroaching city and an increasing mechanization. Frequently utopian or visionary in spirit, it tended to pitch love against the sheer density of social experience and the coercions of an economic system which seemed to find no place for the self. The mere placing of the individual on the stage was an assertion of priorities while the co-operative nature of theatre implied a possible social strategy. The post-war theatre, by contrast, seemed more intensely psychological; less convinced that experience could be subordinated to idea, altogether less assured. It seemed to reflect a sense of bafflement, the war having apparently drawn a line across a particular kind of historical development" [2.18].

Третий том обширного исследования К.Бигсби посвящен творчеству трех ведущих

американских драматургов второй половины XX века – Теннесси Уильямса, Артура Миллера и Эдварда Олби. При этом акцент делается на их индивидуальном своеобразии и их вкладе в американскую национальную драматическую традицию. В творчестве А.Миллера критик усматривает прежде всего проблему личности, находящейся в плену общепринятых догм. “At the heart of Miller’s work, partly concealed and only inadequately expressed in the early plays but fully articulated in the later ones, is a concern with guilt, a guilt directly related to his experience as a Jew who had survived the Holocaust, and as an individual who had discovered his own potential for betrayal. The apparent clarity of the clash between the free individual and a politically malevolent system had merely served to conceal to subtlety of a problem which had become increasingly central to his work, and which he perceived as having metaphysical rather than social origins. Now he tended to see the pieties of his 1930s plays as a form of sentimentality” [3.5].

Что касается Т.Уильямса, то его достижения К.Бигсби связывает с изображением богатого внутреннего мира человеческой личности, оттенков его чувств. При этом психология персонажей Т.Уильямса связана и с конкретными социальными условиями и с философскими обобщениями. “Tennessee Williams is hardly immune to charges of sentimentality. But in his best work the note of self-pity, which is never entirely absent, is contained by a rigorous honesty about the desperate self-deceptions practisedby his characters and the fundamental evasions which may be implied by art. His broken figures appeal, partly because they are victims of history — the lies of the old South no longer being able to sustain the individual in a world whose pragmatics have no place for the fragile spirit — and partly because they hint at a spiritual yearning which Williams sees as being extinguished by the processes of life no less than by those of society. In other words, the social and the metaphysical meet in Williams’s work as they do in Miller’s” [3.5].

К.Бигсби пишет, что трудно дать общую оценку американскому театру. Драма в США существует в многочисленных стилистических и жанровых вариантах. Крупные драматурги явно отличаются друг от друга. “The American theatre is eclectic. It lacks stylistic consistency. And in a way its energy derives precisely from its refusal to accept conventional restraints. O’Neill writes, on occasion, interminable and, indeed, unstageable works in a wide variety of styles; Williams, in *Camino Real*, invades the audience and deliberately projects experience to extremes, exposing the generative power of sexuality and elaborating images to the point at which they assume a threatening literalness (as in *Suddenly Last Summer).* Miller opens up the mind, allowing a neurotically deluded self to recreate the past, to flow with a freedom which potentially denies stylistic unity as it does temporal logic” [3.6].

Но, несмотря на индивидуальное своеобразие, выдающиеся американские драматурги XX века едины в своем новаторстве. Их объединяет и социальное содержание произведений, и стремление к новым формам, изучение специфического американского материала, психологии американца, его стереотипов мышления. “Nonetheless Williams, Miller and Albee all succeeded in bringing to Broadway a moral seriousness and an aesthetic sensitivity which has hardly marked that theatre over the years and which certainly can’t be said to do so today when it is dominated by comedies, musicals and foreign imports. Certainly no other writers have commanded the popular and critical following which all three have achieved. There can, indeed, be little doubt that with the single/exception of Eugene O’Neill theirs is the outstanding achievement of the American theatre. These were playwrights who addressed the-anxieties of their age. All three have been concerned with the state of their society and with examining the fate of fundamental American myths having to do with liberal individualism, a sense of community and a utopian vision. For all three America had lost a crucial innocence” [4.1].

Содержательное исследование «Американская драма XX века» опубликовал Джеральд Берковиц. Исследователь с самого начала утверждает, что национальная американская драма – продукт XX века. Конечно, в Америке писали пьесы и раньше. Но они или были под явным влиянием европейских традиций, или представляли собой чисто развлекательные произведения без глубокого идейного содержания. “The American drama is, for all practical purposes, the twentieth-century American drama. There were plays written and performed on the American continent, well before there was a United States, and during the nineteenth century the American theatre was widespread and active. But, as was also true in much of Europe, it was, with rare exceptions, not the home of a particularly rich or ambitious literature. The theatre was a broadly popular light entertainment form, much like television today; it is possible to do artistically ambitious work on American commercial television, but television is not likely to be the first medium to come to

the mind of a serious writer. This is not to say that the playwrights of the nineteenth century were without talent, but that, like television writers, they were more likely to be artisans skilled at producing the entertaining effects that audiences wanted, than artists looking to Ruminate the human condition or challenge received values" [4.1].

Только в первой половине XX века родилась подлинно художественная, содержательная американская драма. Именно тогда определились дальнейшие пути ее развития. "This was very much a rebirth of an art form; with little in the recent history of the genre to build on, the first generations of twentieth-century American dramatists had to discover for themselves what shape the twentieth-century American drama would take" [4.1-2].

Самое главное достижение американской драмы этого периода Д.Берковиц видит в том, что она обратилась к национальному материалу, создала национальные типы характеров. "Shakespeare wrote about kings, O'Neill wrote about Lazarus and Marco Polo, and Maxwell Anderson wrote about Elizabeth I and Mary of Scotland. But the overwhelming majority of modem American plays „are about people from the same social and economic world as the playgoers — the urban middle class. That is not a narrow range, and can stretch from the barely-getting-by and underemployed to the comfortably well-off. But the extremes of the economic ladder, along with other fringes of society — blacks, rustics, etc. — are rarely represented before the 1960s, except as stereotypes, and infrequently thereafter except in plays specifically addressing minority subjects. Audiences for American plays are likely to see themselves or people like them, or people they might believably, with good or bad luck, be like" [4.5].

Американская драма становится все более конкретной, заземленной, она все больше отражает повседневную жизнь американцев. "Not only are American plays about recognizable people in a recognizable world, but they are about the personal lives of these people. Whether a play is actually set in a living room, with a cast made up solely of family members, as an extraordinary number are, or whether the 'domestic' setting extends to an office and a circle of friends, the issues and events are presented in small and localized terms. Whatever the deeper meanings of an American play, on one solid level it is about love and marriage, or earning a living, or dealing with a family crisis" [5.2].

Д.Берковиц использует термин «доморощенный реализм»(domestic realism), под которым понимает насыщенность американской драмы XX века национальными реалиями американской жизни. Каждое, казалось бы, малозначительное событие из жизни простого американца связывается с целым миром, является частью Вселенной. "The gradual discovery of American dramatists, starting in the 1930s, was that domestic realism was their most effective vehicle for talking about larger issues - that the small events in the lives of small people could be presented so that they reflected the world outside the living room" [5.3].

Стремление к «доморощенному реализму» объединило всех значительных американских драматургов XX века. Эта форма оказалась жизненной и продуктивной. И это привело к созданию шедевров в американской драматургии. «Доморощенный реализм» сблизил драматургов, исповедующих различные эстетические принципы."As with the rebirth of serious drama at the beginning of the century, the discovery of domestic realism's power and potential was not the result of conscious artistic manifestos or collusion among writers. The form worked, and so individual writers were drawn to it; indeed, in a number of cases dramatists who began as non-realistic writers or who went through a period of experiment found themselves drawn back to domestic realism in later works: Eugene O'Neill most strikingly, but also Maxwell Anderson, Edward Albee, Sam Sheppard and others. The remarkable accomplishment of domestic realism lies in its richness and adaptability, as writers as different in their styles, subjects and ambitions as Eugene O'Neill, Tennessee Williams, Arthur Miller and August Wilson have been able to say what they want to say in this mode" [6.3-4].

Стремление к «доморощенному реализму» определило и жанровую систему американской драматургии XX века. Поскольку речь шла о повседневных переживаниях простого американца, его чаяниях и страданиях, то закономерно выдвижение на первый план жанра мелодрамы а ее характерном американском варианте. "For various historical and artistic reasons the stylistic outline of the twentieth-century American *drama* has a clearly discernible arc. An art form that was essentially born afresh at the beginning of the century went through a period of exploration and experiment culminating in the discovery that one style was more amenable to American tastes and more adaptable to the demands that different writers made on it. That style —

realistic contemporary middle-class domestic melodrama - was to become the dominant and artistically most fertile and flexible mode, the one in which the greatest American dramatists were able to create the greatest American plays, and in which writers with widely varying agendas could offer psychological sights, political criticism or spiritual counsel" [7.4].

Рассмотренные концепции англо-американских литературоведов позволяют сделать вывод о том, что национальное своеобразие американской драмы заслуживает пристального изучения. Конечно, рассмотренные в статье проблемы не исчерпывают всех аспектов проблемы. Изучение национальных корней американской драмы, этапов ее становления, взаимодействия в ней европейских и американских традиций видится перспективным для дальнейших литературоведческих исследований.

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**D.R. Narzullayeva**

**AMERIKA DRAMASINING MILLIY O'ZLIGI MUAMMOLARI ANGLIYA VA AMERIKA ADABIYOTSHUNOSLIGI NUQTAI NAZARIDAN**

Ilmiy maqolada biz e'tibordan chetda qolayotgan Amerika dramasining badiiy konsepsiyasiga to'xtaldik. Ma'lum bir davrda Amerika dramasiga muhim omillarni qamrab olishga harakat qilgan mualliflarni tahlil qildik. Amerika dramaturgiyasi va teatrining rivojlanishiga muhim ta'sir ko'rsatgan badiiy asarlarning asosiy g'oyasi va mazmuni yoritib berildi.

**Kalit so'zlar:** g'oyaviy-badiiy mazmuni, Amerika dramaturgiya va teatri, Amerika adabiyoti, zamonaviy dramaturgiya, janr turlari, jahon adabiyoti, nodramatik asarlar, noadabiy hamkorlar.

**D.R. Narzullayeva**

**THE PROBLEM OF NATIONAL IDENTITY OF AMERICAN DRAMA FROM THE POINT OF VIEW OF ANGLO- AMERICAN LITERATURE STUDY**

In this article we focus our attention to a concept which stands apart from artistry of the American drama, we have made a review of the works of authors who tend to cover the most important events in American drama of a certain period, reveal the main ideological and artistic content of the most important works that had a significant impact on the development of American drama and theater.

**Keywords**: ideological and artistic content, American drama and theater, American literature, modern dramatists, genre varieties, world literature, non-dramatic works, non-literary partners.

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## ARXAIK AFFIKSLI O'TOVSOZLIK TERMINLARI HAQIDA

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**Annotatsiya.** Har qanday terminologik sistemada bo'lgani kabi o'tovsozlikda ham affiksatsiya usuli bilan yasalgan terminlar mavjud. Shulardan ayrimlari arxaik affiksli terminlar hisoblanadi. Bu sohaning qadimiyligi bilan aloqadordir. Terminlarni o'rganishda ular ham alohida ahamiyatga ega.

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Hurmatli mualliflar, maqola muallif tomonidan qog‘ozda chop etilgan va elektron shaklida taqdim qilinishi shart. **Maqolada quyidagi bandlar**:UDK, ishning nomi (o‘zbek, rus va ingliz tillarida), maqola hammualliflarining ro‘yxati (to‘liq familiya, ismi, otasining ismi –o‘zbek, rus va ingliz tillarida), muallif haqida ma'lumotlar: ish joyi, lavozimi, pochta va elektron pochta manzili; maqola annotatsiyasi (300 belgigacha, o‘zbek, rus va ingliz tillarida), kalit so‘zlar (5-7, o‘zbek, rus va ingliz tillarida) bo‘lishi lozim.

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Maqolalarning nashr etilishi uchun shartlar nashr etilishi mo‘ljallangan maqolalar dolzarb mavzuga bag‘ishlangan, ilmiy yangilikka ega, muammoning qo‘yilishi, muallif tomonidan olingan asosiy ilmiy natijalar, xulosalar kabi bandlardan iborat bo‘lishi lozim; ilmiy maqolaning mavzusi informativ bo‘lib, mumkin qadar qisqa so‘zlar bilan ifodalangan bo‘lishi kerak va unda umumiy qabul qilingan qisqartirishlardan foydalanish mumkin; “Ilmiy axborotnoma” jurnali mustaqil (ichki) taqrizlashni amalga oshiradi.

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