

ARTISTIC FEATURES OF CONFLICT CONSTRUCTION IN MODERN UZBEK DRAMATURGY

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Abstract. This article examines the artistic features of conflict construction in modern Uzbek dramaturgy, focusing on its structural, aesthetic, and functional aspects within dramatic works. The study explores how internal and external conflicts are expressed through character interaction, dialogue systems, and psychological depiction. Special attention is given to the transformation of conflict in contemporary Uzbek plays, where philosophical and psychological dimensions increasingly dominate over purely social contradictions. The research also analyzes how conflict functions as a central mechanism in plot development and theatrical expression.

Keywords: Dramaturgy, conflict, Uzbek theatre, character system, psychological conflict, plot structure, modern drama, stage expression.

Introduction

Modern Uzbek dramaturgy represents an important segment of national theatrical art, reflecting socio-cultural transformations and evolving artistic thinking. One of the most essential structural elements of a dramatic work is conflict, which determines both the narrative dynamics and the ideological depth of the play.

In dramatic theory, conflict is not merely a clash between opposing forces but a complex artistic mechanism that reveals the inner world of characters and drives the development of the plot. In modern Uzbek dramaturgy, conflict is often constructed on the basis of social contradictions, moral dilemmas, and psychological tensions between individuals and society.

The development of contemporary drama in Uzbekistan demonstrates a clear tendency toward deepening internal conflict. Writers increasingly focus on the psychological states of characters, using monologues, subtext, and symbolic expression to represent emotional tension. Therefore, the study of conflict construction in modern Uzbek dramaturgy is highly relevant for understanding both national theatre evolution and broader dramatic theory. [1]

Literature Review

The issue of conflict in dramaturgy has been widely discussed by Uzbek literary scholars and playwrights.

According to Abdulla Qahhor, conflict in dramatic works reflects real-life social contradictions and human moral responsibility. In his dramatic interpretation, conflict is always centered on human fate and ethical choice. His work “From the Grave Comes a Voice” demonstrates how social injustice and personal responsibility create dramatic tension and structural unity. [2]

Erkin A’zam emphasizes the psychological dimension of conflict in modern drama. In his plays, particularly “First Love”, conflict emerges from inner emotional struggles rather than external confrontation. He highlights that modern dramaturgy increasingly focuses on internal psychological transformation as the main driving force of drama. [3]

O’tkir Hoshimov’s dramatic works reveal conflict through family relationships and moral challenges. In “Between Two Doors”, conflict is constructed through emotional, ethical, and existential struggles, showing the complexity of human life decisions. [4]

The theatre scholar M. Rahmonov argues that conflict is the core structural element of any dramatic composition. According to him, without conflict, a dramatic work loses its artistic tension and theatrical value. He emphasizes that conflict functions as the engine of dramatic action and emotional engagement. [5]

Methodology

This research is based on comparative analysis, structuralist approach, and artistic interpretation methods. Selected dramatic works from modern Uzbek literature were analyzed to identify patterns of conflict construction. The study focuses on narrative structure, character interaction, and dialogue-based tension. A comparative approach was also applied between theoretical sources and practical dramatic texts. This methodology allows for a deeper understanding of how conflict operates as a structural and aesthetic component of modern Uzbek drama.

Analysis and Results

Modern Uzbek dramaturgy demonstrates three main types of conflict construction:

1. External conflict (between characters or social forces)
2. Internal conflict (psychological and emotional struggle)
3. Mixed conflict (combination of internal and external dimensions)

The table below summarizes their artistic features:

Type of Conflict	Artistic Features	Dramaturgic Function
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External Conflict	Social confrontation, interpersonal opposition	Drives plot progression
Internal Conflict	Psychological struggle, emotional tension	Reveals character depth
Mixed Conflict	Combination of internal and external tension	Enhances dramatic intensity

The analysis shows that internal conflict has become increasingly dominant in modern Uzbek dramaturgy. This shift reflects the growing importance of psychological realism and individual perception in contemporary literature.

Modern playwrights tend to use monologues, internal dialogues, and symbolic expressions to present emotional and psychological conflicts. This technique allows deeper exploration of human consciousness and moral dilemmas.

Dialogue remains one of the most important tools for constructing conflict. Through dialogue, opposing ideas and emotional tensions are expressed, creating dramatic rhythm and narrative development. In some modern plays, conflict is also expressed through symbolic imagery, adding philosophical depth to the dramatic structure.

Overall, the results indicate that conflict in modern Uzbek dramaturgy is no longer limited to external confrontation but has evolved into a multidimensional artistic system integrating psychological, social, and philosophical layers.

Conclusion

Conflict construction in modern Uzbek dramaturgy is a complex and multilayered artistic process. It not only structures the plot but also serves as a key mechanism for revealing character psychology and ideological meaning. The study shows that contemporary Uzbek drama increasingly emphasizes psychological and philosophical conflicts, reflecting broader global trends in modern theatre.

This transformation enriches the artistic potential of national dramaturgy and strengthens its integration with modern theatrical practices. As a result, conflict remains the central element that defines both the aesthetic quality and intellectual depth of dramatic works.

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