

## Artistic features of folk drama

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**Abstract:** In the article we consider the features of folk drama, reveal some genres of folklore.

**Keywords:** folklore, folk drama, theater, creche

Folk Russian drama - folk stage performances created on the basis of folk-poetic creativity.

Elements of folk drama are represented in great numbers even at the very first stages of cultural development. For example, the incantation rites of the peoples of primitive culture, mimicking hunting, fishing, warfare for economic and magical purposes, are quite evident in their dramatic sense.

In Russian folklore elements of folk drama were represented very widely both in the so-called calendar rituals and in family rituals, especially wedding rituals. In its infancy, elements of drama are already present in the most common village round dances and round dance games, with round dances often divided into two negotiating halves (for example, in the famous song "And we sowed millet" or in other round dance games with marriage motifs). In other round dance games (e.g., "The Tsarevich-King is walking behind the city", "I will approach the city of stone", "Weisya you, weisya, kapustka", "Zainka", "Sparobushek", etc.) the song text is only an accompanying explanation of a very developed dramatic action.

Ancient monuments, such as the Stoglav, note the active participation in wedding revelries skomorokh, these artists of feudal Russia, masters in the field of verbal and theatrical art, serving different social strata, from the royal court to the village. Researchers find remnants of the skomorokhs' creativity in proverbs and in the game of wedding friends, as well as in special comic sketches played out at the wedding and already directly related to the folk drama.

One of the elements of wedding entertainment is the so-called dressing-up (goat, bear, woman - man, man - woman), the theatrical nature of which is undoubted. The same dressing-up is found in many agricultural rites - for example, at Christmas, on Shrovetide, in Rousal week, on Ivan's Day, etc. - genetically going back to the vestiges of totemism and primitive magism. A technical improvement of dressing up is the use of a mask.

Puppet theater (the so-called "creche" - folk-religious puppet drama), which existed until the 20th century, passed, substituting puppet performers with live ones,

into the so-called "living creche" - one of the types of folk drama in the proper sense of the word.

The influence of the creche was reflected in "Tsar Maximilian" and other folk plays. The carriers of the fidget theater were democratic strata of the lower clergy and schoolboys-bursaks, and then the peasantry and urban bourgeoisie. From the creche came the form of the raik, which spread throughout Russia in the XVIII and XIX centuries. The scene was replaced by pictures driven by a shaft, the dialog of the actors was replaced by explanations of the rayeshnik, mostly of a comic nature, in verse form. The content of the poems of the raeshnik often took on a social-parodic character. Sometimes the authorities and the bar were ridiculed: "And here is the city of Paris, as soon as you enter it, you'll get sick, here our Russian nobility goes to mint money, goes with a sack of gold, and returns with a stick on foot".

Closely to the comic scenes of the kerchief and the whisperings of the raeshnik are the balaganovny performances, which have a common history with the European balagan, but in Russia, in the verbal field, developed their own balaganovny style, which was extremely similar to the language of the raeshnik. From the repertoire of these folk balaganons in Russia in the early XVIII century was very popular "Comedy about King Maximilian and his unruly son Adolf. The bourgeoisie is gradually extending its influence on the balaganons and uses them as a theater for the people, especially on Shrovetide and Easter. The repertoire of these balaganons in the second half of the XIX century is mostly remodeling and adaptations in a very patriotic-national spirit, for example, "The Judgment of God in the reign of John the Terrible", "The capture of the fortress of Geok-Tepe", "The White General", "Minin and Pozharsky, or the liberation of Moscow", "Ivan Susanin, or life for the Tsar", etc.

One of the favorite balaganagan entertainments was a puppet show, the so-called "Petrushki". Its presentation in Russia was recorded in 1636 by Adam Olearii. According to the drawing given by Olearii, we can determine the plot of the scene he saw.

This is the familiar traditional scene of a gypsy selling a horse to Petrushka. The scene with the gypsy, as well as others - with the "doctor-medicator, the pharmacist from under the Stone Bridge", with the German, with the Tatar, with the quartermaster or the non-commissioned officer, and finally, with the poodle-dog - with a variety of variations are basically quite stable and occasionally coincide with folk dramas with which Petrushka's theater was in strong interaction. The very image of Petrushka, apparently through similar images of German theater, goes back to the Italian prototype, the famous Polichinel, taken up by French as well as English folk theater.

The dramatic elements listed above: ritual agricultural and family peasant actions, round dance games, types of skomoroshie, church service, school spiritual

theater with its interludes, fidget scenes, raeshnik's parables, balagan and Petrushka's theater - all this together gave the necessary dramaturgical material for the creation of Russian folk drama in its proper sense. The repertoire of Russian folk drama is small: only a few plays in terms of plot. But one must take into account the improvised nature of folk drama, leading to a large number of variations of the same play. The most famous Russian folk drama "Tsar Maximilian" is registered in more than two hundred variations, often differing considerably from each other.

The origin of "King Maximilian" has not yet been clarified. Some researchers suggest that this play is a dramatic reworking of the hagiography of the martyr Nikita, son of the Christian persecutor Maximilian, who subjected Nikita to torture for confessing the Christian faith.

The second most widespread folk Russian drama has different names: "Boat", "Boat", "Gang of Robbers", "Ataman", one of the complicated variants - "Mashenka". In its basic scheme, this play is very close to the traditional beginning of several robber songs, often attached to the name of Stepan Razin: it describes a boat floating down the river (Volga, Kama) with robbers sitting in it and the ataman standing in the middle of the boat. The content of the play is as follows: the ataman asks the esaul what can be seen in the distance. In different versions the drama is complicated by introductory episodes, for example, borrowings from the third folk play "The Imaginary Barin", or "The Naked Barin".

In terms of their composition and style, folk dramas can be characterized by the following features:

The construction of each play is determined by a very faintly outlined plot pivot (this pivot is even clearer than others in "Tsar Maximilian", where at least the intrigue of the struggle between father and son is given). In "The Boat", or "The Boat", the predetermined requirements of the plot are limited only to the motif of the robbers' trip in a boat and meetings on the way with the Hesaul, with old men, etc. In "Barin" is given only the motif of the comic purchase of various objects and people by the barin. In "The Horse" the plot is the meeting of the horse-dealer with the rider. In "The Imaginary Barin" - the meeting of the barin with the headman, a comic report of the latter on the state of the estate.

The dramatic interest of the plays is caused not by the complex development and internal interweaving of the action, but either by the rapid change of scenes strung one on top of the other (in "Tsar Maximilian"), or simply by the comic dialog (in "The Barin" and "The Imaginary Barin"). The comicism of the dialog is based on a few, very uncomplicated techniques.

One of the favorite techniques are the so-called oxymorons, built on the combination in one or several phrases of contradictory concepts or images that can create a comic impression of absurdity: "I am a skillful healer: I sword blood from

the dead, the sane are brought to me, the weak are taken away from me“ (“Tsar Maximilian“) or: ‘All of us, good young men, were soaked so that not a single thread was left wet, but all dry’ (“The Boat“). “Imaginary Barin” is almost entirely built on oxymorons.

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