

## The development of tragedy as a genre

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**Resume:** This article talks about the fact that the genre of tragedy in Karakalpak dramaturgy was created on the basis of world experience, and about the skill of the playwrights to use in their own experience through the deep assimilation of classic works of Russian and European countries in tragedies.

**Key words:** tragediya, ideya, janr, drama, monolog, dramaturg, qaharman, obraz, xarakter, repertuar, personaj, teatr.

Despite the strong flow of information and global problems occurring in all areas of the world, tragedy is not only the oldest genre in world literature, but it is developing as a form of artistic creativity that forms the right outlook on life in people. Today, not only European and Russian artists, but also dramatists of Turkic peoples are turning to this genre, which shows sharply conflicting, important global problems, and the events of the time of great public and social importance. So, tragedy is not an old, but a modern genre.

In world literary studies, the genre of tragedy has been studied in various theoretical aspects. His tendencies to study genre specifics have improved. In the works created in the genre of tragedy, the hero's dreams are higher than his personal life and interests, he fights and becomes a victim for his idea, but it has been proven that the hero's heroic actions and fierce struggle have a higher artistic and aesthetic quality than the heroes of drama and comedy.

In the years of independence, the genre of tragedy in Karakalpak literature developed on the basis of new concepts. This genre, which depicts the most complicated period of human destiny and its tragic end, has gained its place in our literature by being staged in the theater and has gained its place in our literature, and the need to research the development process in black-and-white literature of the tragedy genre, which has a high level of influence on young people and humanity in general, is more urgent than ever.

Aristotle's "Poetics" [1:1] in the genre of tragedy in world literature, M.M. Bakhtin, L. Timofeev, A. Potebnya, G. Pospelov, B.F. Tomashevsky, etc. in Russian literature. The main ideas of the scientists in their philosophical, literary theory and aesthetic views, the analysis of the artistic work, and the main features of the tragedy genre are noteworthy.

In the literary studies of the Turkic peoples, scientific researches and practical works have been conducted on the ideological and thematic diversity of dramaturgy, genre features, image system, stylistic features, artistic language issues, and the different features of tragedy from drama and comedy genres have been presented.

In the Kazakh literature, J.T. Qoblanov's [2:1] scientific works on "Some issues of Kazakh-Karakalpak dramaturgy" and "Karakalpak dramaturgy" reveal to a certain extent the mutual relations of Kazakh-Karakalpak dramaturgy, folk oral creativity, as well as the traditions and artistic level of the peoples. accepts scientific conclusions.

In the literary studies of Karakalpak, drama genre by K. Ayimbetov[1:3], T. Allanazarov, T. Bayandiev, B. Tursinov, K. Sultonov, A. Nasrullaev, J. Boleshova, Q. Jarimbetov [1:4], A. Jarimbetov, [1:5], F. Utemuratov, R. Matmuratova. , M.Mambetova, etc., scientific-theoretical opinions and studies on the issues of conflict and composition, system of images, artistic language appeared in the articles. However, no special research has been conducted on the genre of tragedy. Although the first roots of drama can be found in ancient times, on the basis of old religious holidays, it should be noted that it appeared as a genre in Karakalpak literature only at the beginning of the 20th century. It is said that the genre of tragedy began to appear in Karakalpak literature from 1926, for example S. Majitov's "Ernazar Alako'z", "Aygul-Tayman", (Gulim-Tayman), M. Daribaev's "Armon", "Koklan botir", R. Majitov's " Tozagul", "Aisha" by S. Khojaniyazov, "Lieutenant Elmuratov" by J. Aymurzaev, "Tragedy of Begjap" by P. Tlegenov, "Wounded Hearts" by K. Rakhmanov, etc. it is permissible to skip tragedies.

In conclusion, it can be said that the genre of tragedy developed strongly in the literature of European nations and was able to show that it is fundamentally different from other genres of literature and that it has its own characteristics. Secondly, through this we can witness that the European mentality is fundamentally different from the Eastern mentality. In the West, individualism (individualism) is more prominent, while in the East, kindness and responsibility towards the society in which one lives is more visible. This outlook on life can be seen in works written in the genre of tragedy.

For example, Pyrrhus promises to free the wife of his arch-enemy, Andromache, and even his wife, Troy, to satisfy his personal lust. Therefore, Pyrrhus is not afraid of how many heads were cut off in the war and blood spilled for the sake of a personal passion of a Mauryan.

It is his nature. Personal interests or experiences do not seem to be the main issue for the great Uzbek warlord Jalaluddin Manguberdi, who built a great empire in his time, or the heroes and dancers of Karakalpak, Aydos Baba and Ernazar Alakoz, who fought for the freedom of their people. They can waive these. For them, the interests of the people and the country are in the first place.

So, this is what is meant by public consciousness prevailing in the East. When writing a work of art about these heroes, it is required based on these views.

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