

ON THE QUESTION OF THE SYNTHETIC NATURE OF THE DRAMA

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Abstract:

Introduction. *The article is devoted to the study of the features of drama-a popular literary and theatrical genre. Special attention is paid to the ambiguity of the term “drama” and the originality of the genre of stage works defined by it. It is noted that the leading feature of the drama is its syncretic character, which requires more detailed study. Based on the material of the dramatic work of the Azerbaijani writer and poet Huseyn Javid, a variant of the analysis of the works is proposed, based on the facts of the synthesis of tragedy and comedy, epic and lyric, real and unreal, as well as various types of art.*

Material and methods. *The material of the research is represented by the works of well-known and recognized philosophers, research scientists, literary critics, the descriptive method, methods of analysis and synthesis are used.*

Results and discussions. *The work is based on the analysis of theoretical literature on drama, after which it presents an attempt to reveal the synthetic nature of the dramas of Huseyn Javid, one of the founders of Azerbaijani drama in the early twentieth century. The relevance of the article is determined by the fact that it is aimed at determining the specific features of the drama genre and studying its synthetic nature. The novelty of the work lies in the fact that it offers a new version of the analysis of dramatic works based on the elements of synthesis presented in them.*

Conclusions. *It is concluded that since the synthetic nature of the drama is its leading characteristic, the analysis of dramatic works should be based on the analysis of the synthesis presented in them. Such an analysis can clarify a lot in determining the creative intent of the artist and his ideas embedded in the work, as well as illuminate the evolutionary development of the writer's talent.*

Keywords: *drama, action, conflict, literary genre, synthesis, syncretic art.*

Introduction. Drama is one of the most popular literary genres of the XVIII-XXI centuries. Despite the young age compared to tragedy and comedy, this genre occupies a special place not only in literature, but also in theatre and cinema, which is ensured by the drama's attention to the everyday, close to real life, plot. In the course of its historical development, drama as a genre acquired various forms. For example, the bourgeois drama became widely known in the XVII century, the naturalistic and realistic drama in the XIX century, and the symbolist drama appeared on the border of the XIX-XX centuries. In the twentieth century, expressionist, surrealist dramas, and the drama of the absurd became famous. Most playwrights of the XIX-XX centuries used the word “drama” to refer to the genre of their stage

works of a very different nature. Among them there are the dramas of one of the brightest representatives of Azerbaijani literature of this period – the playwright Huseyn Javid, which “marked a new stage in the development of Azerbaijani drama, had the most beneficial effect on the growth of the national stage culture” [2, 12]. In order to shed light on the peculiarities of the genre of drama, to identify its uniqueness, it is necessary to study the peculiarities of the perception of drama and the interpretation of this concept in literary studies. This article is aimed at analyzing the theoretical views presented in science in connection with the drama, namely, the problems of studying and the ambiguity of the concept of drama, the synthetic nature of this genre, as well as its difference from other genres of the dramatic kind, the features of the subject of the image and the conflict in the drama, the poetic possibilities of the genre and the prospects for its study.

Materials and methods. The research methodology consists of the works of well-known and recognized scientists, literary critics, their opinions and statements about the drama and its features. When writing the article, the material from the works of Western European and Russian scientists-researchers was analyzed. The article uses a descriptive method, methods of analysis and synthesis. The theoretical basis of the article is the works of philosophers, literary critics, scientists, their opinions and statements about the drama as a literary, stage genre. From all the variety of scientific literature in the preparation of this article, the works of Aristotle on drama [16], “Aesthetics” [5] and “Lectures on Aesthetics” [6] by the German philosopher G.V.F. Hegel were used, which emphasize the importance of aesthetics as the kingdom of beauty – the field of art (artistic creativity), of which drama is a vivid representative. From the works of the Russian critic V.G. Belinsky, we turned to the article “On the division of poetry into genera and types” [3], which emphasizes the mutual convergence of the genera of literature. The collection of program articles of German romantics “The Literary Theory of German Romanticism” [14] was also used, including the works of Novalis, Wackenroder, L. Tika, F. Schlegel, Avg. Schlegel and Schelling in translations by T.I. Silman and I.Ya. Kolumbovsky, edited by the famous scientist, specialist in Western European and Russian literature N.Ya. Berkovsky. Of particular interest were the “Theater Encyclopedia” edited by P.A. Markov [17], the dictionary “Aesthetics” edited by A.A. Belyaev [1] and the books of literary critic V.E. Khalizev [12], [13] devoted to the specific features of drama in its relations and connections with other genres, as well as textbooks, textbooks and articles covering the problems of drama, created by such modern scientists as V.A. Lukov [15], L.K. Nefedov [16], D.N. Katysheva [11], I.N. Chistyukhin [4].

Results. This paper analyzes the theoretical literature on drama, which characterizes its features as a genre, and also presents an analysis of the synthesis in the dramas of the Azerbaijani poet and writer H. Javid.

It is established that the drama is a medium genre of the dramatic kind, characterized by a special subject of the image and the nature of the conflict. Despite the fact that drama touches on issues more serious than comedy and less global than tragedy, drama has the ability to synthesize elements of both neighboring genres. Thus, the drama, as well as the tragedy, can bring significant characters to the center

of the narrative: historical figures or figures and their fates, and when resolving its conflict, it is able to collide irreconcilable forces that lead to the death of its best heroes. At the same time, as well as comedy, drama freely uses adventurous plots, basing most of its conflicts on the collision of trivial love triangles, however, leading to serious and sometimes tragic consequences.

It has been found that the ability to synthesize is a fundamental characteristic of drama as a genre. Moreover, the artistic richness of dramatic works is due precisely to their synthetic nature, that is, the synthesis of various visual elements and the general possibilities of theatrical art.

It is proved that it is necessary to analyze the synthetic nature of dramas on the basis of the creativity of individual playwrights, on the basis of their dramatic works. Thus, when analyzing the dramatic works of the Azerbaijani writer H. Javid, it was possible to determine that the main characteristic features of the synthesis in his dramas are the synthesis of elements of a) tragedy and comedy, b) epic and lyric, c) real and unreal, d) various types of art. It is not absolutely necessary to have all of these components in each individual drama. The selection of elements for synthesis is usually determined by the creative task, the main idea and the artistic intent of the artist. At the same time, the use of synthesis (for example, stage and off-stage) elements in his dramas indicates the development of the playwright's artistic skill.

Discussions. Drama is one of the most common theatrical genres and at the same time one of the most difficult theoretical categories to study. Literary theorists have studied drama as “a literary and artistic form that has a certain content” [13, 8]. In the encyclopedias of the late twentieth century, drama is defined as “one of the main types of fiction ... covering works usually intended for performance on stage” [1, 85], as “a kind of literary work in a dialogical form intended for stage presentation” and at the same time as one of the “forms of public consciousness” [17, 502]. Currently, the curriculum also considers drama as “an original kind of literature and theatre ... a special kind of art intended for stage performance” [4, 6], as “a certain literary action, fixed by the text of the play in one form or another (which is a genre)” [4, 13], as “a stage (intended for stage embodiment) work” [4, 13-14].

The complexity of the study of drama is primarily due to the richness of the meanings inherent in this concept as a term. Its ambiguity was emphasized by Khalizev, who argued that drama means “both certain facts of reality (“life drama”), and literary genres (bourgeois drama of the XVIII century, domestic and psychological drama of the era of realism), and the leading variety of stage art-drama theatre, which combines gesture with word in the play of actors, and the totality of theatrical forms of activity (“dramatic art” in the understanding of a number of ethnographers and folklorists), and the stage synthesis of arts as such (P. Wagner and his followers), and a kind of verbal art, distinguished along with the epic and lyrics, that is, a form of literature intended for the theatre” [12, 3]. The variety of meanings led to the variability of definitions of drama and approaches to its study.

In the philosophical context, drama was initially understood as “a purely aesthetic category (like the concepts of “tragic”, “comic”, “beautiful”, “ugly”, etc.)” [5, 341]. Aristotle defined drama as the imitation of action by means of action, rather than a story [16, 285]. He also singled out drama as one of the three literary genera,

noting that “drama-from the Greek drama, action-is one of the types of literary creativity along with epic and lyricism. Epic, lyric and drama are forms of literary representation and understanding of life, due to the diversity and complexity of the life process” [16, 285]. Later, philosophers noted the objective nature of the drama, since it is “an interview of the actors, in which the author does not take any part” [14, 219]. Hegel believed that the drama combines “the objectivity of the epic with the subjective beginning of the lyric”. Moreover, he called the drama “the highest stage of poetry”, which is “for direct contemplation ... it should be performed on the stage” [6, 538], since “the need for drama in general lies in the visual representation of ... actions and relationships, accompanied by the verbal utterance of persons expressing the action” [6, 539]. V.G. Belinsky believed that dramatic poetry combines the properties of the epic and lyrics into an inseparable whole, noting that the action in the drama is formed from various objective and subjective forces [3, 7-8]. Thus, already in the philosophical interpretation, the statement was laid about the syncretic nature of the art of drama, which combines epic and lyric, literature and theatre.

Moreover, as a genre of a dramatic kind, drama, which is originally a middle genre between tragedy and comedy, combines the properties of both of them, and therefore differs in a more complex configuration of the conflict. It “can denounce vice as a comedy, and show sublime suffering as a tragedy”, while concentrating on “showing private life”. As the researchers note, “drama combines two different strategies for conflict resolution, taking from tragedy the certainty, rigor, clarity of conflict positions, and from comedy the polyphonism of world feeling, play, the possibility of victory of vital principles”, and also that “the eclecticism of the tragic and comic in the drama allowed it to emphasize not only the general, but the special, the singular, the unique” [16, 287]. Synthesizing the properties of tragedy and comedy, the drama also differs significantly from them. As I.N. Chistyukhin notes, drama is a “purely aesthetic” category that reveals “a certain degree of intense struggle in the existence of the individual. This struggle does not ultimately lead to death or defeat (as in a tragedy), nor is it a “mockery” of something as a comedy” [4, 8].

The characteristic feature of the drama, its essential characteristic, is recognized as the features of the subject of the image and the conflict in it. It is considered that the drama chooses objectively existing phenomena as the subject of the image, “dramatic in essence, reflecting the dialectic of developing life, the struggle of the new with the old” [11, 8].

N. Chistyukhin defines drama as “an independent way of literary and stage representation of life, the subject of which is a holistic action that develops from beginning to end (from exposure to denouement) as a result of the strong-willed efforts of the characters who engage in single combat with other characters and objective circumstances” [4, 14]. Belinsky noted that in the drama, “the power and importance of the event makes itself felt as a “collision”, or that collision, that collision between the natural attraction of the hero's heart and his concept of duty <...>. The power of the event becomes the hero of the drama at the crossroads and

leads him to choose one of two completely opposite ways to get out of the struggle with himself” [3, 17].

Speaking about the essence of the drama, the researchers see it “in the conflict, the struggle that takes place before our eyes and passes into a different quality. Drama emphasizes the tension and conflict of human existence, and it is said that it is natural for a person and constantly accompanies him” [4, 8]. Hence the concept of “dramatic”. Hegel also noted that “the dramatic in the proper sense is the utterance of individuals in the struggle of their interests and in the discord of the characters and passions of these individuals” [5, 341]. The drama is also considered as a reflection of the category of drama in real reality. D.N. Katysheva speaks of “genuine drama”, which “reveals the collision of carriers of substantial goals, essential interests aimed at the renewal of life, opposition to everything destructive in the human consciousness in society” and “expresses the attitude to the spiritual, moral, religious, universal values of being, social concepts and phenomena”. She also notes that in the drama “the essence of life phenomena” is revealed “as a result of the collision of opposing aspirations, encountering obstacles, the inner spiritual strength of the participants in the duel. This also applies to the internal dramatic collisions of man, in the clash of consciousness and being, not only in the real world, but also on a cosmic global scale. When there are civilizational shifts in the history of mankind, as well as revolutionary situations involving various social strata of the people” [11, 7-8]. It is not surprising that the conflict at the heart of the drama is “precisely the dramatic conflict that gave rise to... socio-historical, social contradiction”, as well as “global conflict, the laws of the universe, independent of man” [11, 8].

As a means of implementing conflict in the drama, researchers call “direct action”, which includes “struggle, disputes, collisions, polar positions, antagonist characters brought to the stage”, which express themselves through “stage movement, monologues, dialogues, replicas, mise en scene” [16, 285].

The ontology of conflict in drama is also studied in an interesting way. The researchers traced the features of the development of the nature of conflicts, noting the “existential-cosmogonic” in the early drama, which was still part of the rite, the “clash of the hero with Fate” in ancient Greece in the IV-V century BC, the “clash of vice and virtue” in the medieval theater, subordinate to the interests of the church, the “challenge of man to Fate” in the Renaissance theater, the “conflict of duty and passion” in the theater of Baroque and classicism, the “intrapersonal conflict” of romantic drama, and the “complex configurations of conflict” in realistic drama. It is noted that the nature of the conflict is the basis for the classification of drama: realistic, romantic, intellectual, absurdist, symbolist, naturalistic, psychological. The emergence of postmodern drama has led to a strong ideological and stylistic separation of drama, and therefore more and more often talk about “blurring the boundaries of genre forms” [16, 286].

Drama is a stage phenomenon, and therefore in it “events, characters, and the inner world are given in self-disclosure and mutual disclosure without the direct participation of the author” [16, 285]. The author disappears as much as possible in the drama, masterfully expressing “the appearance of the character, his characteristics and behavior through verbal and plastic action” [16, 285]. For the realization of his

plan, the playwright has a real stage time, which coincides with the time of viewing the drama. In choosing the form for his work, the author of the drama is relatively free. Thus, a drama can be one-act or multi-act, depending on the breadth of the events. Drama is written in verse or prose, and it is possible to combine dramatic text with music. The characters in the drama can be both stage and off-stage. In the center of the drama, as a rule, there are the protagonist and the antagonist, in other words, the main character and his opponent. Dramas have their own special dramatic composition, which includes “such elements as exposition, beginning, development of the action, culmination (the highest point of the conflict), decline of the action, denouement, finale” [15, 229]. Since the drama is primarily a literary text, the main means in it is the speech of the characters, and therefore its expressiveness and content is always in the center of attention of playwrights. The “new drama” of the turn of the XIX-XX centuries also strengthened other possibilities of drama, for example, the role of subtext and atmosphere. To expand the chronotope of the drama, various means are used (the epicness of the drama of classicism, retrospection-a look into the past, prospection-a look into the future). The peculiarity of the historical development of drama, allows scientists to conclude that despite the fact that at the end of the twentieth century, “drama under the influence of the postmodern paradigm in a certain sense lost its position, but it is obvious that this is an inevitable phase of the rhythm of the development of drama, after which a new rise should be expected” [15, 229-231].

It is known that with all the wealth of theoretical interpretations of the drama, its peculiar features and possibilities as a genre clearly appear only when studying the works of individual playwrights who created in different historical periods, and therefore presented various examples of the genre that bear the stamp of their time and the talent of their creators. Based on the above statements of researchers and theorists of the drama, it seems possible to assert that the peculiarity of the drama lies in its synthetic nature, in other words, in the fact that it is a synthesis of elements: a) tragedies and comedies, b) epics and lyrics, c) real and unreal, d) stage and off-stage, e) theater and other types of art. Therefore, we propose to take the concept of synthesis as the basis for the analysis of specific dramatic works and consider the works of the dramatic genre for the fact that they contain the above-mentioned elements of synthesis. As it has been already mentioned, in this work we are interested in the works of the Azerbaijani poet and playwright H. Javid, known as the founder of the genre of drama in verse in Azerbaijani literature.

Huseyn Abdullah oglu Rasizade, known in world literature as Huseyn Javid, was the son of a cleric, which influenced the formation of his personality, but did not prevent him from choosing a profession in the future. While still a young playwright, Huseyn Abdulla oglu Rasizade, a native of Nakhichevan, managed to reach incredible heights in the field of drama at that time. Among his dramas, such works as “Mother”, “The Prophet”, “Timur the Lame”, “Khayyam”, “The Revenge of Iblis” deserve special attention. To create a clearer picture of the dramatic legacy of H. Javid, it is necessary to consider his works in a chronological aspect. The extant works of the playwright will be presented here in the following order: the name of the drama, the time of its writing, the date of publication, the volume, the characters.

1910 – one-act drama in verse “Mother” - a work that laid the foundation for the dramatic path of the Azerbaijani poet. The work was published in 1913 in Tbilisi. Actors: Selma (mother), Ganpolad (Selma’s son), Ismat (Ganpolad’s bride), Selim (Ismat’s brother), a young boy Lezgin (Selim’s friend), Orhan (in love with Ismat), Izzat and Murad (friends and guests of Orhan).

1922 – four-act drama in verse “The Prophet”, which appeared in print in 1923 in the magazine “Culture of Enlightenment”. Although the author did not specify the list of actors in the work, they can be distinguished during the reading of the drama: The Prophet, the Angel, the Skeleton, the Old Man, the Lame Man, Naim, Abu Talib oglu, Shamsa, Nadima, the daughter of Khattab, the mother, the daughter, the first chairman, the second chairman, the third chairman, the people, the senior priest, the chief chairman, the children, the son of Khattab, Said, the first employee, the second employee, the priest, the real person, the employee, the Arab, the senior rabbi, the senior priest.

1925 – five-act drama in prose “Timur the Lame”, the actors of which are lame Timur, Dilshad (a woman from Timur's harem), Divanbey (chief vizier), Akbuga (one of Timur's generals), Orhan (a thousand-year-old), Elmas (Divanbey's daughter, Orhan's girlfriend), the poet Kirmani (author of “Timurname”), Olga (one of the Russian princesses), Sobutai (a young officer), Garagush (master of ceremonies), Demirgaya (warrior), Yildirim Bayezid, Melicha (woman from Yildirim's harem), Ali Pasha (chairman), Sheikh Bukhari (virtuous person), Jujeh (jester), Nazim agha (Arab), peasant woman, two jesters, dancer, other dancers, executioner and others.

1935 – six-act drama in verse “Khayyam”, awarded in the same year the 3rd place in the competition of literary works of Azerbaijan SSR. It is dedicated to the famous Persian poet and thinker Omar Khayyam. It was first published in 1963 in Baku. Actors: Khayyam (the great philosopher, poet), Sevda (Khayyam's beloved), Haji Nizam and Nizamulmulk Abdulgassim (Khayyam's fellow scholars), Sabah Hasan, Ryamzi, Harabati (Khayyam's fellow revelers), Wafa and Safa (Ryamzi's and Harabati's lovers), Alp Arslan (hagan), Melikshah (hagan's son), Yusif (a rebel), Hajib (a servant of Haji Nizam), Abu Tahir (a servant of Sabah), Sagia (a young charming palace girl), Mughtadibillah (the Caliph of Baghdad), Abu Shuja (his vizier), Armenian peasant, Mufti, Saib, Naib, other students, murids, potters, merchants, buyers, dancers, government officials, servants, aides-de-camp, gravediggers, soldiers, young boys, girls of the palace and others.

1936 – five-act drama in prose “The Revenge of Iblis”. Actors: Iblis, Arif (the chanter of peace and harmony), Rena (his girlfriend), Sima (the fairy of peace and harmony, a refined girl), Tunger (the hero in the bronze robe), Ema (a Spanish woman, a sister of mercy), Castilio (Ema's fiance), Natella (a young impressionable woman), Khalid (an Arab from Morocco), General Miaha (people's commander), General Franco (a fascist commander), Representatives of the Council: French, English, Italian Japanese, German representatives; demons, beggars, volunteers, nurses, wounded, Spanish, Moroccan, Italian, German officers and soldiers, working in different clothes, dancing, people in black, and others.

As can be seen from the above mentioned information, the interest of H. Javid's in the medium drama genre remained stable throughout his short life. Unjustly

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convicted, he, like many talented people of his harsh time, was repressed and ended his life in the camps of Siberia in the early 40s, at the height of his creative powers. However, even in the legacy that he managed to leave, he showed himself as a great artist and a worthy playwright, which is proved, among other things, by the synthetic nature of his dramas. Let's look at them separately.

“Mother” – 1910	
<p>Elements of synthesis: a) tragedy and comedy b) epic and lyric c) real and unreal d) stage and off-stage e) theatre and other types of art.</p>	<p>a) tragedy: irreconcilable social conflict, the death of Ganpolad; sublime: themes of love, honor, loyalty, conscience, moral duty. comedy: the action of the drama is driven by the intrigues of Orhan, who is trying to recapture someone else's bride. b) epic: the heroism of Selma; eventfulness - in a one-act drama, a large number of events are concentrated: the death of Ganpolad, the rescue of his killer and the forgiveness of his mother. lyrics: the drama is written in verse, which gives a kind of lyricism to the dying words of Ganpolad and the monologue of Selma, who released her son's killer. c) - d) most of the events take place behind the scene: a fight in which the main characters die, the time of Murad's stay in Selma's house, etc. Dialogues and monologues of the characters are presented on the stage, which helps to link the action into one whole and express the main idea of the playwright. e) theatrical performance, poetry, music (playing musical instruments).</p>
“The Prophet” – 1922	
<p>Elements of synthesis: a) tragedy and comedy b) epic and lyric c) real and unreal d) stage and off-stage e) theatre and other types of art.</p>	<p>a) tragedy: in the center of the work there is the image and life story of the prophet, as a person who influenced the future fate of mankind, the death of Shamsa also gives the work a tragic character. comedy: pictures of the everyday life of the city, talk about the prophet, which can be heard on the street. b) epic: many events are intertwined, providing an epic scope to the work lyric: the drama is written in verse, the monologues of the characters reflect their feelings and experiences. c) real: events from the life of the prophet unreal: images of an Angel and a Skeleton, as well as conversations of the prophet with them. d) the migration of the prophet from Mecca to Medina becomes extra-scenic in the drama e) theatrical action, poetry, vocals.</p>
“Timur the Lame” – 1925	
<p>Elements of synthesis: a) tragedy and comedy b) epic and lyric c) real and unreal d) stage and off-stage e) theatre and other types of art.</p>	<p>a) tragedy: in the center of the work, the ruler who created history and influenced the fate of peoples, here also tells about the death of the son of Bayezid. comedy: Olga's disguise as a man, parody of Timur made by Dzhudzha. b) epic: depicts events related to the history of the relationship between Amir Timur and Yildirim Bayezid, as well as other fragments from the life of Timur, for example, the Battle of Ankara. lyrics: several monologues and dialogues that reveal the feelings of the characters: Dilshad to Timur, Elmas to Orhan and Orhan to Olga can be perceived as lyrical fragments of the drama. c) - d) off-stage scenes are battle scenes. e) theatrical performance, music, choreography.</p>

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“Khayyam” – 1935	
<p>Elements of synthesis: a) tragedy and comedy b) epic and lyric c) real and unreal d) stage and off-stage e) theatre and other types of art.</p>	<p>a) tragedy: in the center of the work there is a historical figure and his difficult fate. The work ends with the death of the hero. The topic of the poet and his poetry is touched upon. comedy: O. Khayyam's witty poems, aimed at reflecting the negative phenomena of the surrounding reality, contain an element of the comic. b) epic: numerous events of the drama, covering most of the hero's life, his relationship with friends and beloved, the loss of a beloved woman. lyrics: the drama is written in verse, which emphasizes the lyrical experiences of the hero. c) real: the image of Khayyam – the poet and philosopher, the vicissitudes of his fate unreal: visions of Sevda, and after her death-the appearance of her ghost to Khayyam d) basically all the action takes place on stage. Descriptions of the gardens and parks of Nishapur, as well as the time spent in it, can be considered off-stage. e) theatrical performance, music, choreography.</p>
“The Revenge of Iblis” – 1936	
<p>Elements of synthesis: a) tragedy and comedy b) epic and lyric c) real and unreal d) stage and off-stage e) theatre and other types of art.</p>	<p>a) tragedy: a complex political situation in a world poisoned by fascist ideology in the run-up to World War II comedy: comic lines appear in scenes where Iblis and his demons take part. Also comic can be considered the adventures of Iblis, “helping” Rene. b) epic: a narrative of the events of 1936-1937 in the international arena. lyrics: monologues and dialogues of the characters, demonstrating their feelings. c) real: historical events in the world before the beginning of the Second World War, reflecting the real situation in the countries of the fascist coalition: Germany (Hitler), Italy and Japan. The war against fascism in Spain. the unreal: Iblis and his demons, acting in parallel with historical reality and entering into the general fabric of the action of the drama d) most of the action takes place on stage. The journeys of demons and their actions in the countries visited by them are off-stage. e) theatrical performance, music, choreography.</p>

As can be seen from the above, the dramas of H. Javid consistently observe the synthesis of the elements of the tragic and comic, epic and drama, real and unreal, as well as the possibilities of other arts selected for analysis. And if the synthesis of arts, especially theater, music, poetry, and sometimes vocal and choreography is quite common in the works of the playwright, the synthesis of such components as the real and the unreal may not always occur, especially when his works are built on a realistic plot of a dramatic (“Mother”) or historical character (“Timur the Lame”). Observation of the synthesis of stage and off-stage elements shows that over time, in the dramas of H. Javid, off-stage elements become less, which indicates the development of the playwright's artistic skill and his skills in using the rich possibilities of the theater. Thus, if in the first drama (“Mother”) almost all the main actions take place behind the scene, then in later and more complex dramas (“Khayyam” and “The Revenge of Iblis”) almost all the action is transferred to the stage.

Huseyn Javid laid the foundations of Azerbaijani drama of the early twentieth century. His works brought the playwright world fame, and it seems that this was mainly possible thanks to his experience in applying the possibilities of drama, his bold experiments in the field of synthesis in both forms of dramatic staging and in the field of artistic speech.

Conclusion. The analysis of theoretical studies on drama allowed us to come to the following conclusions:

- The complexity of the study of drama as a theoretical category is associated with the ambiguity of this term. The diversity of its meanings has led to the variability of definitions of drama and approaches to its study: in the most general forms, drama is considered as an aesthetic category, as a conflict state of human society or an individual, as a special kind of art intended for stage performance, as a literary genre, as a genre of dramatic kind, and as an artistic text.

- Already in the philosophical understanding of the drama, there was an understanding of its synthetic character, which is expressed in the combination of the epic and lyrical principles in a dramatic work. In modern science, the generally accepted understanding of drama is based on the fact that it is a fusion of literature and theater, tragedy and comedy, word and action, and further stage and off-stage elements.

- Synthesizing the features of tragedy and comedy, the drama significantly differs from them in the nature of the subject of the image and the conflict. It focuses on the phenomena of everyday life and focuses on the individual, the unique, the singular. And the nature of the conflict in the drama serves as the basis for its classification: realistic, romantic, intellectual, absurdist, symbolist, naturalistic, psychological.

- Remaining outside the stage, the author of the drama is relatively free to choose the form for his work, that is, he can synthesize the epic and lyrics, creating dramas in verse, as well as use the possibilities of other art forms (music, choreography, pantomime, fine art, etc.) to implement his ideas.

- Studying the current state of drama, scientists talk about the blurring of genre boundaries, and therefore, it seems that the study of the creativity of individual playwrights and their experience in creating dramatic works that synthesize the possibilities of various types of arts and artistic words can shed light on the peculiarities of the genre of drama, as well as emphasize the peculiarities of the individual style of the authors themselves.

- The review of H. Javid's dramas showed that synthesis as the main characteristic of drama is able to explain a lot in the work and in the works of the playwright, moreover, it is the synthesis, along with other advantages of the creative works, that determines the artistic richness of his texts and testifies to the evolutionary development of his artistic skill.

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