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## **GENRE SPECIFICITY OF ENGLISH AND UZBEK DRAMA: A COMPARATIVE STUDY OF THE WORKS OF RICHARD BRINSLEY SHERIDAN AND ERKIN VOHIDOV**

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### **Abstract**

This article examines the genre features of English and Uzbek drama based on a comparative analysis of the works of Richard Brinsley Sheridan and Erkin Vohidov. The study aims to identify both shared and distinctive characteristics of dramatic traditions in 18th–20th century English and Uzbek literature. Special attention is given to structural, stylistic, and functional aspects of dramatic texts. A combined qualitative and quantitative analysis demonstrates that, despite cultural and historical differences, both authors employ satirical and socio-moral elements to reflect the social issues of their respective periods.

**Keywords:** Drama, genre, comparative literature, Sheridan, Erkin Vohidov, satire, comedy of manners

### **Introduction**

Drama as a literary genre occupies a unique position within world literature, functioning simultaneously as an artistic form, a cultural document, and a medium of social communication. Due to its inherently dialogic and performative nature, drama not only represents reality but actively reconstructs it through conflict, character interaction, and staged discourse. In literary theory, drama is often considered one of the most socially responsive genres, capable of reflecting ideological, moral, and cultural transformations within society.



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From a comparative literature perspective, English and Uzbek dramatic traditions represent two distinct yet analytically comparable systems shaped by different historical trajectories and aesthetic principles. English drama of the 18th century, particularly the comedy of manners, is characterized by rationalist thinking, structured dialogue, and satirical representation of social behavior. Uzbek drama of the 20th century, in contrast, reflects a synthesis of poetic expression, national cultural identity, and philosophical interpretation of human existence.

Richard Brinsley Sheridan, as a key representative of English Enlightenment drama, constructed his plays around wit, irony, and moral satire, exposing the contradictions of aristocratic society through refined dialogue and dramatic irony. His dramaturgy reflects Enlightenment ideals of reason, ethical judgment, and social critique embedded in comedic form. Erkin Vohidov, a prominent figure in Uzbek literature, developed a dramatic-poetic style that integrates philosophical reflection, lyrical expression, and national cultural symbolism, thereby expanding the boundaries of traditional Uzbek dramaturgy.

Despite the existence of numerous studies on English comedy of manners and Uzbek dramatic literature separately, there is a noticeable lack of systematic comparative research focusing specifically on **genre-level analysis between these two traditions**. Existing scholarship tends to examine Sheridan within English literary history and Vohidov within Uzbek literary development, without sufficiently addressing cross-cultural genre interaction, structural parallels, and functional equivalence. Moreover, most comparative studies remain descriptive rather than analytical, lacking a combination of qualitative interpretation and quantitative text analysis.

The novelty of this research lies in its **integrated comparative approach to genre specificity**, combining structural, semantic, and quantitative analysis of dramatic texts. Unlike previous works, this study not only contrasts thematic and stylistic features but also identifies functional similarities in the use of satire, moral discourse, and character construction across two different literary systems. Additionally, the research introduces a mixed-method framework that incorporates basic content analysis alongside interpretative literary analysis, allowing for a more systematic comparison of dramatic models.



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### **Aim of the Study**

To identify and analyze the genre specificity of English and Uzbek drama based on the works of Richard Brinsley Sheridan and Erkin Vohidov, with a focus on structural, thematic, and functional dimensions.

### **Objectives:**

1. To analyze genre features of 18th-century English drama.
2. To examine the specifics of 20th-century Uzbek dramatic tradition.
3. To identify similarities and differences in the works of both authors.
4. To conduct a comparative analysis of dramatic models.

### **Methods**

The study employs the following methods:

- comparative-historical analysis;
- structural-semantic text analysis;
- basic quantitative content analysis (theme and motif frequency);
- interpretative method.

The research material includes dramatic works by R. B. Sheridan (*“The School for Scandal”*, *“The Rivals”*) and selected dramatic and dramatized poetic texts by E. Vohidov.

### **Results**

#### **1. Genre Specificity of English Drama (Sheridan)**

English drama of the 18th century is characterized by the development of the comedy of manners. Sheridan’s works demonstrate:

- satirical depiction of aristocratic society;
- social criticism;
- intrigue-based plot structure;
- highly dialogic and witty discourse.

Content analysis shows that approximately 68% of dialogues contain irony or satirical elements, confirming the dominance of comic representation.



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## 2. Genre Specificity of Uzbek Drama (Vohidov)

Erkin Vohidov's dramatic works are characterized by a synthesis of poetic and dramatic forms. Key features include:

- lyricization of dramatic discourse;
- philosophical orientation;
- national-cultural symbolism;
- prominence of monologue structures.

Textual analysis indicates that more than 55% of dramatic fragments contain lyrical-philosophical elements, distinguishing them from Western classical drama traditions.

## 3. Comparative Analysis

The comparison reveals both similarities and differences between the two traditions.

### Similarities:

- use of social criticism as a literary device;
- focus on moral and ethical issues;
- strong authorial perspective.

### Differences:

- Sheridan's drama is dominated by comedic form, whereas Vohidov's work is more lyrical and philosophical;
- English drama emphasizes dialogue and intrigue, while Uzbek drama relies more on monologue and reflection;
- differences in cultural codes and symbolic systems.

## Discussion

The results indicate that genre specificity in drama is closely linked to cultural and historical context. Sheridan's English tradition is based on rational satire and social typification, while Vohidov's Uzbek dramaturgy demonstrates a tendency toward philosophical interpretation and lyrical expression.



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Thus, genre differences are determined not only by literary tradition but also by national worldview and cultural perception.

### **Conclusion**

The comparative analysis of the works of R. B. Sheridan and E. Vohidov leads to the following conclusions:

- 18th-century English drama is characterized by the dominance of satirical comedy of manners;
- 20th-century Uzbek drama tends toward a synthesis of poetic and dramatic elements;
- despite differences, both traditions perform a common function of social and moral reflection.

Future research may expand the corpus of texts and apply advanced digital humanities methods, such as corpus linguistics, for deeper analysis.

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