



## The Development of Drama as a Genre in Chinese Literature

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### **Abstract**

The article discusses the emergence and development factors of the drama genre in Chinese literature. There is also information about the genre of drama and its development in Uzbek and world literature. In Chinese literature, the first drama genres in the development of the drama genre were called "siven" (戏文) or "nansiven" (南戏). During the Yuan Dynasty in the 13th and 14th centuries, a genre based on strict law, zaju (杂剧), flourished. In the XIII-XIV centuries, playwrights Guan Han Qing (关汉卿), Wang Shi Fu (王实甫), Bai Pu (白朴), Ma Zhi Yuan (马致远) played a role in the development of the above-mentioned dramatic genres. By the seventeenth and eighteenth centuries, the Chuanzi genre had emerged in dramaturgy. This article also discusses in detail the creative work of playwrights such as writers Li Yu, Hong Shen, Kun Shan Jen in the development of this genre.

**Keywords:** *Nansiwen; Zaju; Chuanqi; Sanskrit Drama "Shariputrarakaran"; Kumarylata; Shakuntala; Guan Han Xin; Wang Shi Fu; Bai Pu; Ma Zhi Yuan, Li Yu*

### **Introduction**

Dramaturgy is a certain part of each people's literary heritage, it acquires its own certain developmental characteristics like every literary phenomenon.

It is known that drama and theater are literary events that inextricably linked with each other. The term "drama" (comes from a Greek word meaning "action") actually means "action", "an event indicated by action", that is "performance". Aristotle, a well-known Greek philosopher, also mentioned in his *Poetics* how much the drama depended on theatrical art with the phrase "the drama itself is movement because it exudes moving individuals."<sup>1</sup>

In the drama, a person dominates the event and plays a role standing against the background of events. Another of the powerful life foundations of the drama is the fact that a person gives his

<sup>1</sup> Aristotle. "Poetics". Tashkent. 1980.

impressions and lessons from his life in a demonstrative way to others.<sup>2</sup> Drama is considered to be one of the three main modes of literature has been contrasted with the epic and the lyrical modes. The main characteristic of the drama is subjectivity, the basis of actions on the conflict and their division into scenes, episodes, the absence of a statement, the basis of the personage's relationship to mutual colloquialism. Dramatic contradictions that reflect social problems are expressed in the behavior of heroes, first of all in dialogues and monologues. Dramatic genres, in their turn, are divided into types, they are genre of tragedy, comedy, drama (as a genre) and genre of tragicomedy). Since the Era of Enlightenment (Didro<sup>3</sup>, Lessing<sup>4</sup>), drama has become one of the leading genres of artistic literature. The contradictory life of a person is expressed in drama.

### ***The Main Findings and Results***

Uzbek dramaturgy existed in oral form until the beginning of the 20th century. In the first half of the 20th century, the first written national stage works had been created<sup>5</sup>. They were able to fully to express the possibilities of the drama genre. In the 1920s and 30s, Uzbek dramaturgy was further developed due to the works by Gulom Zafari, Fitrat, Chulpon, Ziya Said, Sabir Abdulla and other playwrights. Dramaturgy of the 1950s succeeded in accordance with the tasks of the Second World War and the post-war period.

The history and great figures of the Uzbek people were more highlighted in modern dramatic works. Mature samples of Uzbek dramaturgy had been created on the basis of the best traditions of this genre. Reflecting the epoch problems and life contradictions in the drama based on internal emotional experiences has become the main feature of Uzbek plays<sup>6</sup>.

Looking at the history, there are blossoming periods of every folk literature and art, and in the 8th-5th BC, there was a period when ancient literature, that is, Greek literature, was a period of high rebirth. Due to historical facts, there were blossoming periods of every folk literature and art, and in the 8<sup>th</sup> – 5<sup>th</sup> BC, there was a time of highly developed ancient Greek literature. The works of such geniuses as Homer, Sofokl, Esxil during this period have been known and prominent among the peoples of the world so far. Then Roman literature reached its highest development. In the 16<sup>th</sup> century, English literature began a new era of ascent in world culture through the creativity of such great writers as Shakespear, Marlo, Grinn. In the 18<sup>th</sup> century, the rise of German literature and art began through Goethe, Shiller and a number of writers. In the 19<sup>th</sup> century, French literature was introduced to the world by such notabilities as Hugo, Dumas, Stendhal, Flaubert, Maupassant.

Drama art in the East had its own characteristics. Drama as a genre was fully formed in India in the first millennium AD, in China which was considered one of the centers of ancient civilization in the 10th - 11th centuries, in Japan, in the 13th – 14th centuries.

The dramatic works of the famous 13th century Chinese playwright Guan Han Sin (关汉卿), Van Shi Fu (王实甫), Bay Pu (白朴), Ma Ji Yuan(马致远) and others have not lost their value until nowadays. These names connect us with the prosperity of Chinese drama and theater which later became known as classical and they took a special place in the history of the prosperity of Chinese culture, which was one

<sup>2</sup> Odilova N. Fundamentals of Dramaturgy. T.: 200

<sup>3</sup> Dider, Denis- (1713-1784) - French writer, philosopher, critic, playwright

<sup>4</sup> Lessing Gotthold Ephraim (1729-1781) - German educator, art critic, playwright, poet, publicist.

<sup>5</sup> Behbudi "Padarkush", "The Wedding" by N. Kudratulla, "A Servant with the Rich" by Hadji Muin, "Oppressed Wife", "Unhappy Bridegroom" by A. Kodiri, "Poisonous Life" by Hamza, "The Guide to Knowledge", A. Avloni "Is it Easy to protect interests?" other.

<sup>6</sup> "Shahi sozana", "Sound from the coffin" by A. Kakhhar, "Faith" by I. Sultan, "Parvon" by Uigun, "Duty" by Umarbekov

of the genres of democracy for a while. In the 13th century, at a time when Chinese national art was under intense persecution by the Mongol invaders, the theater and dramaturgy remained one of the leading types of art. In the period of the Mongol Empire, the theater with its specific activities served as an influential tool in the artistic propagation of freedom ideas. But the popularization of advanced ideas for people required to find more accessible and understandable artistic forms. Sources of theatrical art go back to antiquity. At the first stage of the development of human society, when hunting animals and birds was a necessary factor for human survival, it was decided to worship nature and animals. In ancient China, the first forms of worship for animals were reflected in games and dances. You can see “peacock”, “dragon”, “lion fight” dances performed by classical dance masters in the streets and squares of China. The peculiarity of the dance art allowed a person to express his feelings with elegant gestures and to create a variety of stage views forms.)

In the development of the genre of drama in Chinese literature, the first Chinese play was created by actors in small but very free form, namely genres called “siven” (the text of the theater) (戏文) or “nansiven” (南戏) – “southern Siven” (the text of the Southern theater). Some features of these genres are preserved in contemporary southern Chinese theater and drama, such as the combination of singing (aria), prosaic dialogue, and pantomime (dance).

In the 13th-14th centuries, during the reign of the Yuan dynasty, the genre of drama “siven” was transformed into a new genre “szaszyuy” (杂剧)<sup>7</sup>. It first appeared in northern China, and soon fell “siven” to the second place and began to develop not only in the north, but also in the south.

The spiritual world of the Chinese people has also changed over time. By the 10th- 13th centuries, the number of spectators capable of understanding the work of art has increased, and this was caused by dramaturgy and theatrical art. A mixed type of art, namely drama, music, the art of preaching, rituals of mass worship, folk performances, etc., developed. There was also a need for stage performances, designed for the higher strata of the Imperial palace. The development of Chinese dramaturgy also coincided with this period.

On the issue of the emergence of Chinese dramatic genres, literary scientists suggested in their research that the emergence of Chinese dramaturgy genres caused the wide spread of ancient Indian culture in China. In this issue, a number of researches were carried out by the writer Zheng Zhendo and Syuy Dishan at the beginning of the 20th century.

In 1925, Syuy Dishan 地地山, a literary critic, writer, raised the same issue in his article titled “The style of Indian drama and its details in Chinese drama” for the first time. The writer’s scientific research covered a number of problems, including comparative literary studies, the history of Indian and Chinese cultural relations and the impact of foreign culture on Chinese literature. Syuy Dishan believes that the emergence of Chinese dramaturgy is associated with the penetration of the teachings of the Mahayana school of Buddhism into the territory of East Turkestan. He also notes that in the 2 BC, the Sanskrit drama was formed simultaneously with the Mahayana Buddhism, and in the same period the teaching of the Mahayana school was widely spread even in the Khan dynasty. ( 206BC- 220AC .)

In 1911, manual copies of the Sanskrit drama were found in the Eastern Turkestan regions through the archaeological work of Henry Lyuders, the German scientist. All of them were published by the publishing house in Berlin, Germany. Ashvaghosha’s drama “Shariputrprakaran”, Kalpanamanditika’s “Kumalalata” and three unnamed texts were found among these. These dramas are considered to be sources written by Indian Brahman during the Gupta period.

<sup>7</sup> In the 杂剧 genre, a plot is told. The story is performed by an actor with arias and dances.

"Shariputraprakaran" is one of the most ancient artifacts found in the Chinese territory. The text of the drama is devoted to the life of Gautama Shakyamuni, the founder of Buddhism, Shariputra and Maudgeon. In this way, the first dramatic work that entered China was written on the basis of the motives of Buddhism literature which was translated into Chinese at that time.

The next finding is the text "Maytrisimiti", written in the genre of the nataka which influenced on the wide spread of the Sanskrit drama in China. The text is written in the Toxar language. Later it was first translated into Uighur and Chinese. It is assumed that the writing of the text of the drama dates back to the 5th – 6th AC. The found text consists of 293 pages, according to which it is said that it influenced on the wider spread of Buddhism in Central Asia and China.

The drama's plot centers on 120-year-old Brahman Senboboli who sees the spirit of heaven in a dream, the spirit tells Senboboli that he must go to get Gautam Shakyamuni, the founder of Buddhism. Realizing that Senboboli can't afford it because of his very old age, the brahman invites Maytreya and his 16 disciples. Brahman tells Maytreya that in order to achieve spiritual freedom, he must recognize thirty-two Buddha qualities of body. In this way, Maytreya will visit many places, only when he meets Gautam Shakyamuni, the founder of Buddhism, he will see thirty-two qualities of the Buddha's psyche and choose the path of Buddhism.<sup>8</sup> The first drama in the genre of *shuyiben* written on the basis of the plot of the same drama was found in China.

In this way, in the 1st-6th AC through the "Great Silk Road", Mahayana Buddhism spread widely and allow to get acquainted with the traditions of Indian dramaturgy to the Chinese people. But in the 8th century, due to the fact that the Arabs conquered the "Great Silk Road", China's relations with India were almost lost.<sup>9</sup>

By the time of the Tsin dynasty, the first dramatic genres of *zhugundayao* and *szazyuy* developed in China which gave the Chinese people the opportunity to get acquainted with Indian dramaturgy again. And this is explained by the fact that the Indian culture and the wide spread of Indian Buddhism dramaturgy in China is accompanied by the development of drama in East Turkestan. Chinese researcher Lyao Ben explains in his article "From the Sanskrit drama to the *suzian* drama"<sup>10</sup> that the first drama appeared in China under the influence of Buddhism through this following scheme: the Sanskrit language-the Tohar language-the Uighur language-the Chinese language. This article also shows us that the influence of Sanskrit dramaturgy on the development of Chinese drama happened in a rather unusual way.

Jen Jendo, another literary scientist, discussed the influence of Sanskrit dramaturgy and theater on Chinese drama in his research. He notes that the manuscript of the Sanskrit drama *Shakuntala* was found in a synagogue on Mount Tyantai, as well as mentions that other manuscripts under the name *chuantszi* that embody the movements of Indian theater have been found.) All this proves that the developed Sanskrit dramaturgy of ancient India really had a huge impact on the development of Chinese dramaturgy.

Jen Jendo also compares *szazyuy* (杂剧), the first dramatic genre in his book "The History of Chinese literature", with the Sanskrit drama which explains the following points: 1) the presence of both *aria* and *replica* in the *szazyuy* and Sanskrit drama, the disclosure of character traits and feelings of the

<sup>8</sup>. Gen Shimin 耿世民 examines the early history of this text and cites it in his article "The Drama of Maitrisamiti in the Ancient Uyghur" (古代维吾尔语说唱文学"弥勒会见记") and the role of drama in the emergence and development of Chinese and Uyghur literature.

<sup>9</sup> In 751 the armies of the Tang Empire (618-907) were defeated by the Arab army on the territory of East Turkestan, as a result of which a number of cultural ties with India were lost.

chief heroes through arias, 2) the presence of similarities in the theatrical character. In Sanskrit drama, he compared Nayaka's similarity with Shen (生) in Chinese drama, the female character Nayika in Indian drama with Dan (旦) in *szaszuy*, the male character Vidusaka in Sanskrit drama with character Szin (淨) the Chinese drama; 3) It's written that in the Indian drama, officials, kings, brahmins, philosophers used the Sanskrit language in their arias and replicas, while ordinary folk personages spoke Prakrit (common folk language). In Chinese dramas, it was also found that the arias and replicas of the officials, kings, confucians, daoists, buddhists were performed in the *Venian yaszi* language, and simple people characters talked the *Baykhuasuszi* language.

This genre of Chinese drama is very complex, it has its own unique features: the works written in the genre "*szaszuy*" consist of 4 acts, the arias in it are sung by the main personages, the rest participate in prose dialogues, each act has a transitional rhyme, the music of which is also complicated. Classical poetry samples were used to sing arias. The arias of each act in "*szaszuy*" were dialed in a certain order and united into a single tone, in general, they formed 12-14 acts. Such a distinctive feature of the drama was that it required great skill from the author, so the works of this genre were created only by skilled authors.

The works of the authors who worked in the genre "*szaszuy*" were devoted to the higher strata of society, and it was even more complicated in terms of language, so ordinary people hardly understood them. Not only dramatic works written during this period, but also prose, lyrics were written in *Venyan*.

By the time of the Yuan<sup>11</sup> Dynasty, precisely the era environment became the reason for the development of Chinese dramaturgy and theater. Thanks to the Mongol conquest of China, the theater remained a source of propaganda. Because of being the Chinese people under pressure by the Yuan government, the representatives of the art industry unite and join the "Writers Union" (书会) and consider dramaturgy to be the most suitable genre for propaganda, as a result many dramatic works are created during this period, as an alternative, many books are published by the "Book society". Today, there are about 750 samples of Chinese literature created in different genres in the 13th – 14th centuries, and among them a low number of dramatic works by playwrights named "Four great yuan playwrights" ("元曲四大家").<sup>12</sup>

There is little information about the playwright Guan Han Sin (关汉卿),<sup>13</sup> one of the authors who worked in the genre "*szaszuy*". However, according to contemporary researchers, the ideological content of this playwright works is almost close to each other, in which the struggle of the tyrants of the leading class of that time and the people of China against the oppressors was highlighted. The playwright created a number of images and characters worthy of attention received from among the people. They are a strong-willed Dou E; the image of the soldier Gaun Yuy and Zhang Fey; the image of the hero woman Min Lyan, the image of Van Zhao-Sun. According to the traditional Chinese classification the writer's works can be divided into three classes: civil, lyrical and historical heroism. The first drama stated that the Mongols conquered the Sun dynasty The author's first drama "The panorama of Hangzhou" is based on story of the Sun dynasty conquest by the Mongols.

<sup>11</sup>. At the beginning of the thirteenth century, China fell under the rule of the Mongols. They establish the rule of the Yuan Dynasty in China.

<sup>12</sup> Bo Pu ("Rain in the plane trees" - "梧桐雨"), Guan Han-qin ("Revenge of Dou E" - "窦娥冤"), Ma Ji-yuan ("Autumn in the Han Palace" - "汉宫秋") Chen Guan-tzu ("Far from the heart of Qian-nu" - "倩女离魂")

<sup>13</sup>. Guan Han Xing (关汉卿, Guan hanqīng; 1210-1280) is one of the founders of the genre of Chinese drama of the XIII century *zaju*. As you know, in Chinese literary sources, more than 50 poems and about 70 dramatic works by Guan Han xing have come down to us. Most of them are reflected in social problems

In the 13th - 14th centuries, exactly the repertoire of the high strata had been created. It often features domestic comedies dedicated to heroes from the lower strata of the city. Therefore, Guan Han Sin's main characters in the play "Zhao Paner saved from an unhappy marriage by playing the love game"<sup>14</sup> are the singer - women. This play reflected serious issues which had been expressed in a mixture with a comedy and tragedy. The dispute between rightless getera and the rich trader has taken the lead. But the main idea of the comedy is not the "women's trick", but the love that brought the lyrical breath into the play. Every woman in the work dreams of leaving her profession and meeting with a hero who will bring her to his house as a mate.) But, in romantic adventures, the discrepancy in their character becomes apparent. Guan Hansin notes that he went from the description of the appearance of his heroes to the analysis of their inner world. At a time when there were no norms for the creation of the image of a person represented by a "low layer", the author himself could create them in such a way that he could imagine it, and as a result the imaginary character appeared .

Referring to the development of dramaturgy of this period, the well-known playwrights, Ma Zhiyuan<sup>15</sup>, Van Shifu<sup>16</sup>, Bai Pu<sup>17</sup> had made great strides. The most famous play of Ma Chji Yuan is called "Autumn in the Khan Palace" which is considered to be one of the famous works of the Yuan period created on a romantic-historical theme. In the plays "Raging Zheng" and "Yuan's minaret", the playwright tried to express his views on Daoism and used mythological plots. The playwright Wang Shifu used the plot of the novel "The Tale of Ing-Ing" by Yuan Zheng (799-831), one of the famous poets of the Tan period in his the most famous work "West fligel" (西廂記). Vang Shifu's drama "West fligel" was based for various other works with the same plot. This drama of 20 acts reflected the mood of rebellion in the Mongolian period and the irony over the Buddhists. The character of the heroes, especially of In-In, turned out to be complicated. In this work, one of the most prominent aspects of the playwright of the 13th – 14th centuries is the inner world of character with special emphasis on his feelings. There are works of some playwrights who focus their attention on the personal life of a human being. In these works, the dispute finds its solution either by triumph of positive heroes or reconciling the struggling parties. Playwright Bay Puning the tragedy of the drama "on the night of autumn the rain in Syuantszun Maple causes grief" historical plot-since the emperor Syuantszun was a very good khukmron and was built on the basis of his fall from the throne, this plot attracted the attention of a number of poets Ham. Du Fu One of the well-known poets of the Tan period, described the events from the point of view of exposing them to condemnation. (such poems as "Beauties", "Chariot".) Poet Bo Jyuyi, like other poets, appealed to the themes of exposing, blaming (the poem "The Broken arm of the old man"), but in the work "The song about eternal grief" he draws attention to the lyrics. As a poet of the recovery period, Bo Szyuyi exposes one problem in the poem – it's problem of emotional love. While love conquers not only the weak woman, but also the Syuantszun, revealing to itself that it subordinates them, Bo Zhyuyi shows that there is also a human trait in the ruler . In the 13th – 14th centuries, the plot was formed and illuminated from different sides. However, interpreting these motivations in a dramatic plan the playwright Bay Pu did not follow the poet Bo Jyuyi's way . Bay Pu takes away Syuanszun's reputation as a monarch, glorifying him as a human being, and Syuanszun's noble feelings triumph over An Lushan's

[www.synologia.ru/](http://www.synologia.ru/) Guan Han Xing (关汉卿)<sup>14</sup>

<sup>15</sup> Ma Zhiyuan (马致远) (circa 1250-1324) was a famous Yuan playwright, one of the poets (author of plays in the zaju genre and poems in the qu genre). Was born in Beijing, was one of the members of the Yuancheng Book Society. basically he created 13 plays in the zaju genre, as a poet wrote romantic lyric poetry. poems written by the poet 120 thousand in the genre Chu (曲) have come down to us.

<sup>16</sup> Wang Shifu is a 13th-century Chinese playwright. He was originally from the city of Dadu (now Beijing), his real name is De Xin, wrote under the pseudonym Shifu. 14 pieces have come down to us, of which 3 pieces have survived in full, and 2 are divided into parts.

<sup>17</sup> Bai PU (Bai PU) is a pseudonym of Taisu, born in 1226 in present-day Shanxi province. There is a collection of poems in the genre of "si", called "Heavenly flute", also written 37 poems in the genre of "Chu" (曲), created 16 plays in the genre of "zaju", of which only 3 have survived: "Rain of maples", "History of the Eastern wall".)

brute force., the playwright developed the traditions of the recovery period in describing the inner world enriched with a sense of love. Reflecting the inner confluence between duty and emotion, Bay Pu turned out to be one of the few innovators of his time. Thus, in China between the 13th – 14th centuries, dramaturgy acquired all its main genres: comedy, tragedy and drama.

By the 15th century, the genre "szaszyuy" gradually lost its feature, and its place was occupied by the genre "chuantsi" (传奇)<sup>18</sup>. The form of the genre " chuantsi "was a continuation of the previously mentioned form " siven", but" chuantsi " differs in some respects in its own way. The authors of the Min <sup>19</sup> period appealed to this genre.

V.M.Alekseev<sup>20</sup>, O.L.Fishman<sup>21</sup>, N.T.Fedorenko<sup>22</sup> the Russian researchers of 17th – 18th centuries Chinese literature were mostly interested in prose, especially in short stories by famous novelists Pu Sun-Lin, as well as in recognized as the first Chinese educational novel "The unofficial history of confucians."

B.L.Riftin's article " The Theory of Chinese drama(the 12th century - the beginning of the 17th century)" can be mentioned among the low-number studies in the Russian language which raised the issue of the drama of this period. In fact, the number of talented representatives of the dramaturgy of the 17th century is quite large, their works are distinguished by their thoughtful content, the colorfulness of their plot, and without doubt they can be considered the works of artistic value.)

The struggle against Manchuria and patriotism became an integral part of the Enlightenment Movement, which arose in the 16th century as a reaction to the feudal oppression of various frontiers of life and rose to its peak by the second half of the 17th century. The first kings of Manchuria conducted a double policy against the Chinese intelligentsia. While taking revenge on the representatives of the Sin dynasty without compassion from people who were not benevolent, criticized the foundations of feudal society and its ideology, they, in the same vein, directed writers, scientists to deviate from their side to the side of their activities.

Khun Shen <sup>23</sup> lived and worked in the difficult, conflict-filled period, the famous writer Lu fan-Chao, poet and scientist Mao Shan-shu taught him to form as a playwright.

Khun Shen worked not only in the genre of drama, but also wrote poems in the genre "si" <sup>24</sup> so the contemporaries highly appreciated his poetry. The plot of one of the most famous works of the playwright "The tower of eternal happiness" is the story of the love of Tan Emperor Min-Juan (8th century) to the concubine Jan guyfey. This plot was used in the poem "Eternal sorrow" by Bo Juyi, the poet of the Tan period, as well as in the drama "Rain in the plane-trees" by Bay Pun, the Yuan period playwright. Jan Guyfey, the main character in these works is portrayed as a thoughtless person accused of the penetration of misfortune into the country. Khun Shen in the drama "The Tower of eternal happiness"

<sup>18</sup> In Chuanqi's poems, the number of events and incidents increased, and they began to be covered more widely. "Chuanqi" was almost freer than "tszju".

<sup>19</sup> After the abolition of the Yuan dynasty in 1368, a popular uprising broke out in the country, as a result of which the Ming dynasty established its rule, which was ruled by 16 emperors for 276 years. In 1644, the rule of the dynasty was abolished by the Manchus.

<sup>20</sup> Alekseev V.M. - (1881-1951) - sinologist, philologist, translator of Chinese classics.

<sup>21</sup> Fishman. O. L. (1919-1986) - sinologist, translator, literary critic.

<sup>22</sup> Fedorenko N. T. (1912-2000) - Professor, orientalist, statesman.

<sup>23</sup> Hong Shen (1645-1704) was born during the Manchu invasion in a province located on the seashore Southeast of Zhejiang. Author of several poetry collections and 10 plays.

<sup>24</sup> Si (Chinese: 詞-ci) is a type of lyric poetry in the tradition of classical Chinese poetry. the rhythmic and tonal sound is based on certain, specific tones of a musical song. They are also known as Changduanju ("long, short sentences") and Shiyu ("poetry other than Shi").

used some their motivations and the image of the chief woman, in general, was portrayed as a noble, rich in feelings woman. If the drama “Rain in the plane-trees” by Bay Pun has ended tragically, while the drama “The Tower of eternal happiness” by Khun Shen completes positively with a reference to an ancient legend.

In the second half of the 17th century, there was a certain revival in Chinese dramaturgy. Playwrights and amateur appeared who created a large number of works in the genre “Chuanzi” which spread at that time. In many plays, they mostly condemned foreign invaders under the mask, criticized the traitors who passed on to the side of the invaders; the voices of discontent were sounded against the moral of the Confucianism which lasted for a long time; as well as the feelings, freedom of love were sung by authors; women’s mind and self-sacrifice were appreciated in the works. In some works, the negative aspects of life at that time, for example, bribery of officials, cases of abuse of a career in state privileges, the hard life of the people are described either directly or under a mask.

Dramatists often honored ordinary people who were loyal to their duty. Along with real, revealing works imbued with the spirit of enlightenment, dramas were created to promote the rigid doctrines of Confucianism.

Lee Yuy<sup>25</sup> is one of the outstanding playwrights of this era, comedian, novelist, poet and theorist, the director of the theater troupe. His versatile activity found its expression in his work “Thoughts in the chorus”. (The most prominent sections of this work were divided into separate treatises in the 20th century.) He created his new human ideal in the treatise “About female”. He relied on his great experience of preparing actresses in his troupe during creating this brochure. It can be observed typological affinity in the reform carried out by him with the reforms in European theaters. There is similarity between Didro Deni, Lessing Gotthold Efraim and Lee Yuy who believe that theatre also serves as a pulpit for promoting democratic ideas against feudalism. Like all educators, Lee Yuy recognizes the active social role of art, as well as emphasizes the educational significance of drama and comedy.

Like Didro, Lee Yuy promotes a new genre of comedy and struggles for imaginary plot and realism in the literature. Like Lessing, he publishes his study which included theoretical generalizations, the analysis of dramas and acting. At the same time, he advocates the abandonment of improvisation, templates and patterns, since in all the dramatic works created before this period, there was a strong emphasis on “the appearance of the same heroes, the occurrence of the same events”.

In his work, Lee Yuy demanded that the dramatists give up the superficial demonstration of events related to the historical hero, to describe the real life of people, to pay attention to their inner world, he first paid attention to the character, his “originality and attractiveness” in his creativity, rejected supernatural plot, as well as promoted methods and tools aimed at theater renewal and improvement.

He considered comedy and satire as an independent and artistically full-fledged genre. In general, Lee Yuy himself tried to achieve theatricality of dramatic works in his reforms, which he carried out for many years to raise the acting profession to the level of high performing skills and

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<sup>25</sup> Li Yuy (李渔) (the 17th century) is a representative of the dramaturgy theory and stage mastery. He continued to struggle for the “novelty” with the most popular art - theatrical means. He led his career in the cities of Hanchjou and Nanjing situated in the South-East. Co-founder of the publishing house “Hantal’s seed like a big size garden”.



to combine these two qualities of theatrical art in a play created in accordance with the author's unique idea.

Although due to the emergence of new genres the internal structures of the works were slightly lighter in shape, but hot-topic, thoughtful themes were raised in dramaturgy by this period. Obviously, the plots, ideas, characters of the medieval style continued exciting, so the struggle against the methods of assimilation gradually began.

The 17th century in the history of Chinese literature is referred to as "the period of transition from late medieval literature to a new era". However, the changes in the literary processes that began in the second half of the 16th century continued in China until the beginning of the 20th century.

In conclusion, we can say that the sharp contradictions of the surrounding realities, the events of the distant and near past, the legends of Daos and Buddha, folk legends have found their expression in live images in many theatrical scenes in cities and on stage places in rural temples. Historical works, collections of artistic narratives and popular short stories, philosophical parables, poems of famous poets - all these served as a source for the creative imagination of playwrights, often they became a source of new works in other genres.

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