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## INNOVATIVE DEVELOPMENTS AND RESEARCH IN EDUCATION



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**BERNARD SHAW – A LANDMARK OF ENGLISH DRAMA AND THEATRE****Kuvvatova Shakhlo Choriyevna***Assistant teacher of English linguistics department, Bukhara state university***Halimova Hilola***junior student of Foreign Languages faculty, BSU*

George Bernard Shaw was an Irish playwright, critic, polemicist and political activist. His influence on Western theatre, culture and politics extended from the 1880s to his death and beyond. He wrote more than sixty plays, including major works such as “Man and Superman”, “Pygmalion” and “Saint Joan”. With a range incorporating both contemporary satire and historical allegory, Shaw became the leading dramatist of his generation, and in 1925 was awarded the Nobel Prize in Literature. Born in Dublin, Shaw moved to London in 1876, where he struggled to establish himself as a writer and novelist. By the mid-1880s he had become a respected theatre and music critic. Shaw had been writing plays for years before his first public success, “Arms and the Man” in 1894. Influenced by Henrik Ibsen, he sought to introduce a new realism into English-language drama, using his plays as vehicles to disseminate his political, social and religious ideas.

Since Shaw's death scholarly and critical opinion about his works has varied, but he has regularly been rated among British dramatists as second only to Shakespeare; analysts recognize his extensive influence on generations of English-language playwrights. The word Shavian has entered the language as encapsulating Shaw's ideas and his means of expressing them.

Between 1865 and 1871, Shaw attended four schools, all of which he hated. His experiences as a schoolboy left him disillusioned with formal education: "Schools and schoolmasters", he later wrote, were "prisons and turnkeys in which children are kept to prevent them disturbing and chaperoning their parents."

His first attempt at drama, begun in 1878, was a blank-verse satirical piece on a religious theme. It was abandoned unfinished, as was his first try at a novel. His first completed novel, “Immaturity”, was too grim to appeal to publishers and did not appear until the 1930s.

In 1881, for the sake of economy, and increasingly as a matter of principle, he became a vegetarian. He grew a beard to hide a facial scar left by smallpox. In rapid succession he wrote two more novels “The Irrational Knot” and “Love Among the Artists”. Shaw's first play to bring him financial success was “Arms and the Man” in 1894. In the 1890s Shaw's plays were better known in print than on the West End stage, his biggest success of the decade was in New York in 1897.

By the later 1890s Shaw's political activities lessened as he concentrated on making his name as a dramatist. In 1898, as a result of overwork, Shaw's health broke down.

Three short plays by Shaw were premiered during the war. “The Inca of Perusalem”, written in 1915, encountered problems with the censor for burlesquing not only the enemy but the British military command; it was performed in 1916 at the Birmingham Repertory Theatre.[137] “O’Flaherty V.C.”, satirizing the government’s attitude to Irish recruits, was banned in the UK and was presented at a Royal Flying Corps base in Belgium in 1917. “Augustus Does His Bit”, a genial farce, was granted a license; it opened at the Royal Court in January 1917.

George Bernard Shaw was not merely the best comic dramatist of his time but also one of the most significant playwrights in the English language since the 17th century. Some of his greatest works for the stage “Caesar and Cleopatra”, “Man and Superman”, have a high seriousness and prose beauty that were unmatched by his stage contemporaries. During the first decade of the twentieth century, Shaw secured a firm reputation as a playwright. Women in the plays of George Bernard Shaw demonstrates the interwoven strands of early work comprising an essential part of the pattern of subsequent dramatic activity and its pre-eminence. Theatre and drama both are inseparable from each other. Innovation and modification in one would lead to a drastic effect on the other. As the theatre developed drama followed it and received new form. To understand new drama, it is necessary to know the major developments in the theatre of the time. In and after 1800, The English theatre was a theatre of illusion and artificiality. Staging was symbolic scenery with conventional designs of wood, castle, clumber, palace, and street, painted on the flat surfaces of wings and shutters that changed in grooves, moved on and off stage in full view of the audience, as it had since 1660. Shaw’s theatre language is cumulative result of his vast language of the theatre and profound interest in humanity. He has repeatedly admitted that his philosophy is an outcome of his extensive knowledge of many great thinkers and artists. This Shavian inclusiveness of theatre language combines both the verbal and non-verbal items words and expressions, long directional indications, long prefaces, stage settings, costumes, music, light and darkness, gestures, body language. All these are enough to create a wonderful orchestration to hold the attention of the audience to his main purpose. Shaw frankly admits that he is not an original dramatist – his ideas are borrowed from other literary artists and philosophers. The idiom of Shavian theatre is really a matter of provocative study. The Shavian theatre idiom is the product of Shaw’s life-long interest in the language of theatre. In Shaw’s early plays human relationships are based on the economics of love. Shaw has been successful in using speakable words for the actors in “Man and Superman”, these words are both rhetorically and musically framed with greater poetic resonance and flexibility. The blending comedy and philosophy is perfectly realized in this play with the help of a theatre language which fuses wit and humor, antithesis and paradox, epigrams and long tirades in an astonishing manner. Language is shown not as a means of communication only, but also as an instrument of exposing the social hierarchy. Shaw utilizes dream like hypnotic situations more

elaborately, so that speech and action are blended through assimilation of all the tenets of his theatre language to turn the play into art and entertainment.

By the winter of 1913 George Bernard Shaw was at the height of his creative powers as a dramatist and already a major figure in political debate and activism in London and internationally.

While his personal life may have been in turmoil during the year, with the death of his mother in February and an infatuation with the actress Mrs. Patrick Campbell, he was full of dramatic inspiration. “Pygmalion” which was to become Shaw's most successful play and which, later, was adapted as the musical “My Fair Lady”. Playing the role of Eliza Doolittle was Mrs. Patrick Campbell - herself a notable personality on the British stage of that era, who often produced plays with her own company. Shaw had originally read the play to her when he finished it in June 1912 and during the reading “fell head over heels in love with her”.

To sum up, I have learned many information about the life and the works of George Bernard Shaw. I knew that his influence on Western theatre, culture and politics extended from the 1880s to his death and beyond. He wrote more than sixty plays with a range incorporating both contemporary satire and historical allegory, Shaw became the leading dramatist of his generation, not merely the best comic dramatist of his time but also one of the most significant playwrights, trenchant pamphleteer, a prodigious lecturer, essayist on politics, economics, and one of the most prolific letter writers in literature. And these things lead him to award The Nobel Prize in literature. Shaw also plays an important role in the field of politics, his social commentaries were published variously in essays, in two-full length books, in innumerable newspaper and journal articles and in prefaces to his plays. George Bernard Shaw is and will forever remain an easily recognizable and undeniable prolific writer in contemporary literature. He tailored his style in a way that would let him present and spread his works about social problems that concerned him while keeping the audience interested and entertained. His works were used as an educational tool to raise awareness about pressing concerns in society and serves as an example for writers and socialists alike. It is not enough to assess him only as one of the pioneers in making and shaping the mind of the modern audience through dramatization of serious socio-political and philosophical issues. He is essentially the creator of a new theatre idiom which blend into a comprehensive comic mode all such issues. He is always remembered as a genuine theatre craftsman who knows how to make his plays successful on stage, how to make them remain alive in the minds of the audience.

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