

Imitations and Drama Background

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ABSTRACT

Regarding the distribution of literature, scholars say that according to contents literature is divided into two types Investigative, and creative and drama which is an important genre of creative literature from the very beginning of human existence, Imitation, sounds, dances and other forms have been created since then, it has not only maintained and developed its position, but also has a special place in Pashto literature and has always brought moral, social, political and critical issues to the attention of drama lovers through theater, radio, television and stage for the betterment of society and a wide range of credible sources have been used to identify the genre.

Keywords: *Drama, Literary Genre, Social Reform, religious affairs, Entertainment*

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1. Introduction

Literature, which has played a major role in the formation and reform of society, has seen great heights and depths from its inception to the present day who has shown that literature is a means of entertainment and who has called literature the basic material for the development of human society Therefore, according to some, literature is for literature and according to some, literature is for life but if it is for anything, it has to do with society and man, and that man will be the active person in the structure of society but if all this over, then literature draws some towards science and some enters the field of art And here, too, our issue is the art of literature that drama is one of the three genres of art literature that has struggled for the betterment of mankind and society and is still alive in Pashto literature.

2. Problems of the article

The background of Imitation and dramas is a very important part of creative literature the article under the heading of Background of Imitations and Drama forms a very important part of creative literature which is taught in the Department of Pashto Language and Literature as part of the foundations of etiquette, So this article will be useful as a teaching aid for the students, So why didn't drama shine on a large scale in international literature and especially in Pashto literature so this article was written to solve these questions and the answers had a good result considering the reasons.

3. Objectives

The following objectives have been considered for better research on the article.

1. Distinguish between drama and Imitation.
2. Identify the causes of drama.
3. Considering the role of drama in the structure of society.

4. Questions

1. Why has drama not developed in Pashto literature?
2. When was the drama born?
3. What kind of literature is drama?

5. Research method

Libraries, magazines and sites have been used extensively in the writing of this scholarly research paper, the most important topics in relation to the topic are taken from the book, so the writing method is librarian.

6. Imitations and drama background

Drama The art of imitation and acting is a beautiful plant that has long since blossomed and some believe that imitations coincided with human life and that letters and words formed before the human vocal cords could develop and talk to understand and comprehend and having an audio language or a live language can be done at the event therefore, imitations and performances have a long history in human society.

There are various theories about the origin of drama in the history of art and literature, but it is not yet clear that when and where drama originated in human history, But there are indications that there were dramas in Athens hundreds of years before Christ, But even for recognition, literary scholars are not in agreement as to who it is the imitator of nature, who it's the reflection of reality, who says that it is the literature that moves and speaks toward us, Some say that life is a drama and everyone is an actor and some say that the culture of the people can be known through drama.(15:4)

So drama is the third basic type of literature that in many ways is related to epic rather, the epic is in itself the same novel and story the only difference between an epic and a drama is that that there is no language and words of the narrators in the drama, that is, in an epic work, it is as if the author is in front of the reader and is telling a story about an event from a particular point of view but in a drama, it is not the case that the actors are particularly engaged in action on stage.(212:7)

Drama itself is a Greek word and is derived from dra which means literal and alongside the genres of art literature (epic and lyric) is a basic genre, but in a figurative sense, the drama is a tragic event And in literary terms, a literary issue that is represented in a real and serious way in the form of a dialogue in a regular and definite manner in front of the stage or the drama tells the story which is shown in a specific place by several skilled players. (47:7)

Some art researchers consider witchcraft and magic to be the mother of imitations and theatrical art, And to celebrate the natural elements, to bring the art of imitations and drama to the forefront and to attract them to this art, they would choose different lords from the elements of nature and for their pleasure they would decorate themselves in different forms, put on masks, would perform special movements and perform with it came the art of imitations and acting.

In ancient Ariana, the Vedic and Avestan stages were performed to celebrate the Lord of the Rings And its markings can be seen in Vedic hymns and Ostai ghats and when there were festivals called Samana, there would be Athenian dances, imitations and performances in various arts. In the Pashto language, "Samana" still means "show" and to say "what has come out of Samana" means what has come out of the show, which is very common in Kandahar and especially among women.

Aryan stories would also have different theatrical parts the sweet love story of "Zaria Driss and Odatis" is a good example which, thousands of years ago, was uttered in all Asian nations by mouth and with allegorical movements.

Drama in Egypt dates back to 3,000 BC and 7,000 years before Christ, the drama of "Epidus" is revealed which was shown at the tomb of Pharaoh Ozier. But some believe that the Memphis drama was performed every year in the early 2500's during the death and resurrection of Aureus and the coronation of Horus and some historians believe that the New Year's spirit will be shown to the people in a new way, some of which will show the long history in China.(47:1)

It is difficult to say when the drama first appeared in India but what is available is that Natyasastra wrote a book for Sanskrit theater from 200 AD to 200 AD and the book consists of dance, drama, costumes, make-up and theatrical content the author of Natya Sastra (the science of darama) is Bharata he claims that he learned this art from Brahma, the creator of art but in India, Ganapathi

Shastri's Thirteen Sanskrit classical plays are noteworthy and when the great playwright like Kalidas was born and when he wrote the book of a small clay cart, his fame spread far and wide such religious dramas as Shaguntala, Ram Leela and Ras Leela can also be mentioned and in India (2000) years ago, there was so much material in drama that a scholar of that time, Bhoota, wrote a book on drama, theater and acting and it reached East Asia by force of Indian religion.(190:1)

In ancient Greece, for the first time, folk dances and music festivals were held to celebrate and rejoice for example, the celebration of Dionysus at the Arena Theater, called the orchestra, took place at the corner of the hill and together they would sing as a course. An actor or actor who was the main character of the drama was later added by the famous blind poet of Greece and later this actor became more.

However, according to current information, the full artistic form of imitations, plays and theater originated in Greece. In ancient Greece, three types of drama were shown:

1. Tragic dramas featuring heroism.
2. Comedy dramas that featured goat skin and ridicule in some of the novels.
3. Comedy dramas, which in some cases would be ridiculed, social unrest and human behavior will be reflected in it only Aristophanes' comedy was praiseworthy. The classical comedy Thermolir continued well into the years 1650-1672 which overshadowed even the classic tragedy dramas in comedy dramas, character action was given much importance.

The above three were drama poems but (534) years ago, standard drama was founded as an independent genre emerged by illuminators in the second half of the eighteenth century.

Drama is a serious collision and unlike tragedy, it can be resolved in one way or another. Another difference between drama and drama is that tragedy is built on ancient materials and the drama is built on contemporary material, the drama confirms the new hero which stands against all the destinies of the environment but the difference between the two lies in the nature of the collision. (91:8)

But the drama genre emerged after the tragedy and comedy genres drama also tends to have serious contradictions like tragedy the drama aired in Europe during the Enlightenment.

Achilles (456-535), Sophocles (496-456) and Euripides (480-406) are the great writers of ancient Greek tragedy Achilles and Aristophanes also extended these efforts to the artistic genre.

Some consider the first drama to be Sky Ten the drama is called Splendid Ant, and some consider it to be a dissertation that was staged in Athens some consider Tasips from the ancient Greece to be the first theatrical performer.

Festivals and art awards were a tradition in ancient Greece to show the advanced form of the art of theater and to show that this art came from festivals, finds access to villages and streets and travels long distances in cars to present theater art and by presenting the art, also conveys messages and perform economic work and that they stand by the people against the tyrants and block their way to the cities So the drama takes on a church-like and religious connotation and eventually a new form of Elizabeth Theater emerges in England in 1600 even today this last form is familiar with new technological possibilities and has been changed and activated from a fixed form and when the stage didn't meet the show's requirements, so it turned to cinema But for the first time in August 1660, a female actress appeared on stage during the reign of Charles II.

After the ancient Greek and Roman empires, theater did not flourish much in the Middle Ages and only had a religious color under the shadow of the church This religious drama continued in Italy until 1445 AD, and after the market cooled down With the advent of the Renaissance, the art breathed new life into it On the wall of a beautiful palace, Otello painted a theater that caught everyone's attention And Polythene, in 1447, at the age of eleven, wrote and demonstrated a new-century moral drama in Latin, These efforts began not only in Greece and Italy but also in other countries such as the United Kingdom, Germany, Spain, France, Portugal, Prussia, Austria, and extended to others. Even in India, the traditional Sanskrit language theater has been revived since the 5th century, with the acquisition of this golden bird by the Europeans, European standard theater was introduced and theater and drama re-emerged in the British era and accelerated the development of the social consciousness of the Indian people.

India and Afghanistan have long had economic, political and social ties and are influential in each other's writings, at that time India was world famous and people would call it the Golden Bird, so the Spanish and the Portuguese wanted to conquer the world by boat. And entered Indian Territory through the Indian Ocean, with the same hope and expectation that America discovered in search of India. And many scholars and artists from around the world entered India and started their own activities. According to some, Kalidas started the drama in India. He wrote the play Shaguntala in Sanskrit. But when the Urdu language developed, then drama writing in that language started. In India, for the first time, there was a group of imitators in a village house who performed imitations in the form of drama. Eventually this art also slowly developed in India with the emergence of drama groups which would then perform dramatic performances by these groups. Anders Beha is said to be the first drama in Urdu dramas. Since then, stage dramas have flourished in India. Which not only did not stop on Indian soil but also affected other neighboring areas The Pashto

language and literature were also affected by this effect. Indian Urdu dramas first aired in Koza Pakhtunkhwa and later in Bara Pakhtunkhwa. (6:66)

In 1618, the first permanent and modern theater, the Frances Parma, was established during the Renaissance, The Olympic Theater was established with the participation of 180 athletes and is still famous today. The golden age of Spanish theater began. By 1681, forty dramatic and theatrical stages were built in Madrid and 2000 players played a role in it.

When the British Empire replaced Spain and Portugal, they invited Spanish players to their country and built the Queen's Palace for this purpose. Theater in England flourished during Shakespeare's time In France, in the time of Napoleon, but the most famous theater figures of the time were Lope Douga in Spain William Shakespeare is a master of classical drama and theater And in these last three centuries, Victor Hugo of France, Alexander Dumas, Sartre, Eugene Uesco, Bernard Shaw and Somerset of England, Goithe of Germany, John Steinbeck, Lillian Hamlin and William Sarvian of the United States, , Pushkin, Levitto lostvi, Googole and Chekhov of Russia, Rabindranath Tagore and Prem Chandra's in India, works are worth mentioning.

But Euripides, the famous tragic playwright of the ancient Greek period (Atica), is seen in the dramas and in the story of the Oedipus king, in the traces of the philosophy of Auguste Stanislaus And this philosophy was revived in the nineteenth century (1813-1853) in the works of the Danish writer Soren Gerke Gard and strengthened in the twentieth century by the famous French writer Jean-Paul Sartre In the eastern regions, however, it is marked the philosophy and poetry before the 19th century. But theater in general was associated with religion, myth, and morality in ancient Greece and then there would be an emphasis on imitations in European classical theater and it would give him a dramatic look such as William Shakespeare's drama which formed the basis of the drama of the characters' hero and his opposite dialogue. But in modern times, great writers such as Bernard Shaw have again insisted on the analysis of imitations, which form the basis of today's theater and investigates the causes and the emotional turmoil behind the imitations with the beginning of the Manin period, the age of logic begins and no details are revealed And most of the negotiations is left to the imagination of the viewer, listener and even the reader and some words are shown in the form of gestures and allusions.

However, theories about theater and drama throughout history are as follows. According to Aristotle, narration is an integral part of human nature. Plato considers drama to be an imitation of the original.

Dr. Johnson says that drama is a rehearsal of childhood experiences.

Fitzgerald said "Prestige teaches imitations as they should have happened exactly, not as how they occurred

Shakespeare then say that this world is like a stage and the inhabitants are in it as actors who each take their game to the top and go. (3:29)

The oldest book in the classification or distribution of drama was written by Aristotle, who divided poetic drama into tragedy and comedy. Such as the tragedy of Achilles and the comedy drama of Aristophanes.

Aristotle says about the language of drama and theater:

Language is very important in drama. The advantage of language is that it is not marketable and clear. The clearest language is the one in which only everyday conversations and letters are used.

According to some historical evidence, Afghan theater is also influenced by Greek theater. because (330) BC, Alexander the Great invaded Afghanistan and after his death, the empire was divided among his officers. And in our area by the third king of the Moria dynasty of Aryan descent, who preached Buddhism (324 BC) and Zoroastrianism was also active, and all this combined with local, cultural, artistic and religious elements to create Greco-Buddhist culture and established the Greek Bactrian Independent Empire So (250) years ago, theatrical art received a lot of attention and the excavations of E. Khanum showed that there were special theaters for imitations and performances, drama and theater. Which brought his industry from Greece and integrated it with the cultural and ideological elements of the region, and the reason why this art and all cultural objects and civilization in general have not developed one after the other this is because our country has been subjected to many atrocities and wars and the chain of civilization has been torn apart one after the other Afterwards, the fans performed religious, and other tales performed some shows to entertain the dramatists, sadhus and other people.

But the art of drama, theater, imitations, and drama, which gave life to writing, flourished during the Industrial Revolution after the Great French Revolution (1789) and took on a tidal wave classicism and neoclassicism gave place to Romanticism and even critical realism and realism and gave birth to Italian realism and also created other art schools and styles in the form of naturalism exceptionalism and surrealism.

After the dramas and imitations in Pashto literature, the documents were obtained, recorded and shown on the stage in the drama genre. Qamar Sarhadi wrote a play called "Ebrat" in (1960) and since then the genre has flourished in the embrace of Pashto literature. An important point about the beginning and development of Pashto drama is that Pashto dramas and playwrights took their first steps on the stage against global imperialism and thrived and evolved in this environment. So the first anti-imperialist drama is related to the name of Abdul Akbar Akbar, the great writer and poet of the revolutionary soil of Ashnagar in 1927. And according to

literary scholars, this man is considered to be the father of Pashto dramas who staged a drama called Tahzeeb Jadeed in front of the teenagers of Atmanzo Free School in his area.

But the Pashto drama was not three years old the British imperialists saw the danger in themselves and banned the drama. But Reza Hamdani says that in 1972, in honor of the school's anniversary, a show called Three Orphans or Civilization Modern was staged in front of the students. Abdul Akbar Akbar wrote his second play, Tarbor, in 1928, and his third play, Khudai Khidmatgar, in 1930.

The art of drama, theater, events and shows in Afghanistan has a new short history. When music artists were first invited from India during the reign of Amir Sher Ali Khan and settled in and around the Bala Hissar area of Kabul, the art of theater and imitations began. Later, during the reigns of Amir Abdul Rahman Khan and Amir Habibullah Khan, theatrical performances took place in the Kharabat area of Kabul, including the late Ghulam Hussain, better known as dramatic Ghulam Hussain. The group includes the late Nabi Gul and the late Ustad Rahim Gul, who performed live music as well as short comedy shows.

According to Allama Habibi, there have been many mystical imitations and games since ancient times which was shown in the royal palace and in the bazaars of the people for amusement, enjoyment and laughter. Certain groups in the cities were there to do this and they would create various acting scenes at festivals, weddings, banquets and fairs.

In the first half of the twentieth century, two Kandahar-based acting groups were known as Natakans. One group was led by Framuz Nataki and the other by Haji Karim Nataki. They would bring the theatrical animated scenes with their groups to the bazaar at night, the members of which were Sanger and Musa.

The former khans and chiefs who still existed in some parts of the free Pashtun tribes had nicknames and jokes. In bonds, weddings, festivals, celebrations and fairs, they would play a special dramatic action according to the dialogues and people would choose from their region and environment to attract the people. Some of them would do it for the sake of fame and some of them would get food in this way that Rahmuddin (Ramu) and hazrat Baz ostad are from this group.

There were also playwrights in India who formed drama groups. After the dramas of Ustad Abdul Akbar Akbar and Zafar Kakakhel in Lara Pakhtunkhwa, Qazi Rahimullah Khan wrote a Pashto drama called (New Light) in 1928. Ghazi Amanullah Shah invited this drama to Kabul so that people should awake and aware of the value of knowledge.

During the reign of Ghazi Amanullah Shah, among other civil affairs, special attention was paid to the art of theater and it came out of Kharabat the play Ali Baba and the Forty Thieves, translated by Allama Mahmood Tarzi, was screened at the Lahore Gate in early 1301. In 1301, the drama of the conquest and fall of Andalus, translated by the late Sultan Ahmad Sherzai, was performed on a large scale and with state facilities in Paghman on Independence Day.

In 1301 A.D., Chava's play, translated by Allama Mahmud Tarzi, was shown to the audience at Siraj-ul-Amara in Nangarhar. In 1302, Watan Mor Drama, written by Ghulam Hazrat Koshan, was performed by officials from the Ministry of Education and the Ministry of courts. Mir Mohammad Kazim Hashimi played the role of a woman or mother of the country. Since then, the late Abdul Ghiyas and the late Farrukh Effendi, who were of Turkish descent, have appeared several times in the role of women such as in father training drama and so on.

In 1307, the drama of Moliere's forced marriage was performed at the Ministry of Foreign Affairs' Star Palace, which later performed at Bahar Cinema and Kabul Cinemas. During the reign of Shah Amanullah Ghazi, high-ranking officials and ministers participated in the theater, which greatly enhanced the status of the theater.

In the schools of Ghazi Amanullah Shah's time, demonstrations began to praise the heroes of independence and enlighten the minds. Like what is the job of the children of our country, the salon specialist and others who will be on display at the festivals. As the performances were in the language of the people, the art was to entertain them, to inspire their hearts and minds.

But unfortunately when Habibullah Kalakani, the son of Saqqaw, was against independence, Development, science, culture and the Amani movement at the instigation of the English charlatans and with the support of domestic fanatics, all their backward mentality came to power with prejudice. With the destruction of other scientific and cultural institutions and liberties, this newly flourished art, which had a fundamentally critical language, also had a critical realism in it, and a lamp of enlightenment, patriotism, independence and the minds of the laggards involved in the struggle against the darkness were eradicated and all scientific and cultural affairs were allowed to flourish, and even after this dark period, the darkness remained on the minds for a long time. In 1320, however, theatrical arts were focused, and the late Ghulam Mohi-ud-Din Nedaye Talab Maaref Drama was performed with the help of the Ministry of Education.

The Education Theater was established in 1322 A.D., led by the late Mohammad Ibrahim Abbasi and its first director was the late Ustad Abdul Ghafoor Breshna. The late Sardar Mohammad Naeem Khan, the Minister of Education played a key role in its formation. And to open it, they staged a drama called Miras. The first actor was Ustad Abdul Qayyum Besad and the role of women was also played by men.

In the 1328, the late Ghulam Mohammad Farhad, the national and elected mayor of Kabul city, organized a spiritual training

show in the framework of the municipality It was renamed the Urban Show and later the Kabul Nandari And the first woman to appear in the show was Najiba Duniya, who did the job for a short time. The Zainab Theater was established in 1336 by the Women's Association and was the only women's organization to hold performances for women. And women played the role of men and except for a few men who handled the art, such as Ninawaz, Sayed Muqaddas Nagah, Ustad Besad and a few others except these no one was allowed to enter at that time. And some members of Zainab's theater will also perform in 'Baghe Zanana', which trained artist like Habiba Askar.

In 1338, Lakhkar-e-Nandari Theater was established within the framework of the Military Club, which produced female artists such as Sharifa Danish. Then came the Maraston show. On the initiative of the late Ghulam Sarwar Nashir, the Spin Zar in Kunduz province was staged in Maimana (Faryab) province, in Mazar-e-Sharif and in other provinces shows are organized as well as in schools which would often be done by teachers and students. But sometimes talented theater actors would also perform there and these artists would make artistic trips to provinces such as Kandahar, Nangarhar, Ghazni, and others that took the form of a mobile theater in ancient Greece, Rome and European countries. but it was in the formal governmental framework and with the government facilities these trips created small theater groups in schools and trained talents in them, which in turn led them to art theaters across the country.(2:16)

But in the second half of the twentieth century, Pashto standard theater in Afghanistan, and also in Kandahar, began to operate with very little material resources and without official support and after many years of work and activity, the Pashto theater closed due to the negligence of the authorities And many years of tried and tested writers in Kabul such as: Ustad Abdul Rauf (Benawa), Abdul Rahman (Pajhwok), Nang Yousafzai Qateel, Khugiani ... and good actors like: Jan Mohammad Palar, F. Fazli, Zulaikha Fakhri were present.

During the presidency of Sardar Mohammad Daud Khan when the women's movement emerged In Kabul, Najib briefly participated in the theater for a short time and did not continue After that, two sisters, Norton Noorani and Zuleikha Noorani, whose mother was Turkish and whose father was a military officer and who had studied in Turkey, came on stage The late Mrs. Makhfi (Kabuli) also started this work with her two daughters Muqaddas, Makhfi and Iqlima Makhfi.

In this regard, Sharifa-Danesh's Lashkar show, Roh-e-Afza, Ronaq's art group and Habiba Askar's Zainab's play have a prominent role In 1338-1339, a large and well-equipped building called Kabul Nandari was constructed in Huzori Chaman of Kabul city under the auspices of the Independent Directorate of Press Khairzada, who studied philosophy and theater in the United States, became the director of the Theater Art Institute, which later expanded to include music, taught by Farrukh Effendi and an American fiman. In addition to the Theater Art Institute, educational performances were also very active at the time, inviting teachers from the former Soviet Union, Mehraban Nazarov and Shams Qayamufd Dirkat, and Mastraga Nai for make-up which transformed the theatrical imitation of Konstantin into Stanislavsky's realist drama Previously the three clichd imitation theater was based on the events of the following three teachers.

1. There was mimicry of Ustad Besad, who would start his voice with pride and perform special epic movements with him.
2. Sayyid Muqaddas Nigah's mimicry, with a high sense of humor and sometimes even irrationality.
3. There were mimics of Ustad Rafiq Sadiq, who always showed the simplicity and irrationality of the servant and repeated the comic parts of the play.

There is always exaggerated in culichis performed in gestures and speeches, and exaggerated in action and reaction. either the imitations of the leading artists would take place or the mouths would swell, movements would be made in vain and the last sentence would be played at length.

As a theatrical show is an expression of reality, so imitations must be portrayed in a way that is not far from the reality of life and just as a person's temperament, habits, life, speech and behavior are different so each character has to be portrayed naturally. Although monologue, prologue, trilogy and dialogue are essential elements in drama and language, dialogue plays an important role in drama and theater material In theater, the character's level, condition, movement and language must match his social status.

It is worth mentioning that the Russians (former Soviet Union) sent their teachers to the (Pohana Nandara) and at the Theater Art Institute, Americans were rooted in their artists who came for a short period of time, and as a result of their competition, the art flourished.

In 1963, the two above mentioned organizations merged under the Ministry of Information and Culture and were renamed the Fine Arts Institute, with Khairzada as its director And the competition faded and the experience of the two created a modern theater. With the establishment of this institute, other branches of art have been established in this institute. The head of the music department was the late Fazal Ahmad Zakaria Ninawaz, the head of the painting department was the late Sayed Muqaddas Negah, the dance teacher was Azizi Azimova from Tajikistan and the Notsan music teacher was American mister fiman Other such art departments were also set up one after and in this way some people were sent to foreign countries to study art on scholarships but the doors were

closed to train Pashto artists.

Later, the Institute of Fine Arts was transformed into the Department of Culture and its structure was expanded. Its director was the late Shafi Rahgzar however, for the first time in 1342, besides the Dari Theater, a Pashto Theater was also established in Kabul. However, for the first time in 1342, besides the Dari Theater, a Pashto theater was also established in Kabul. But in 1344, when the late Fazil Ustad Abdurov Benawa was the Minister of Information and Culture in the cabinet of Shaheed Maiwandwal, he officially established the Pashto Theater under the Department of Culture and for the first time, a Dari-language theater called Qahraman was presented to Pashto theater lovers.(3:31)

Pashto Theater was established under the leadership of the late Payenda Mohammad Pounda, Abdul Rashid Paya, Fatima Jani, the late Saima Maqsoodi (Akbar), Palwasha Jani Mohammad Asif Wardak and other such artists.

After several consecutive performances in Kabul, the Pashto Art Theater traveled to Kandahar with the same intention.

But when the late Dr. Anas became the Minister of Information and Culture, his intention of saving the Department of Culture came to an end. Although some artists were hired for some work, this short period could be called a stage of theater stagnation. This is because professional theater artists, some of whom have studied abroad, have resorted to unprofessional activities.(4:154)

When the Department of Culture was abolished, the artistic activities of the theater officially stopped and the head of Pashto Theater, Mr. Pounda, stayed in Kandahar and during the recession of Pashto Theater, Mr F Fazli, the late Manan Malgari, the late Zalikhha Fakhri, and a few others started working in the field of radio drama and dialogue.

When Mr. Mahmood Habibi became the Minister of Information and Culture, he re-established the Department of Culture and Arts the general director of the technical board was Ustad Hafizullah Khayal and he presented the first theatrical show called Night Art, the first part of which was in Pashto and Mr. Haji Mohammad Kamran appeared in the role of a dentist.

With the establishment of the Department of Culture and Arts, Pashto Theater under the leadership of Mr. Abdul Ahad Salehi, Bachelor of Literature and Humanities, started a large scale work and a number of artists like Mr. Jan Mohammad Palar Mr. F. Fazli, late Manan Malgari, Mr. Rashid Paya, Mr. Asif Wardak, Ms. Jamila Ayman and others have also started their collaboration.

In 1349, when the late Mohammad Usman Siddiqui, the Minister of Information and Culture, gave permission to the open Theater to operate Some believe that anarchy has arisen in the theater and that these scenes have brought women's dignity to the market and tormented the sanctity of the theater Which may have been the idea of lowering the status of the theater by the authorities. Because standard theater pointed to the ills of society and the choices of the authorities.

Nevertheless, the free theater has produced figures who are now well-known artists. Like Haji Mohammad Kamran, Mr. Hussain Bayqara and others, some believe that this open theater was able to free the theater from its monopoly power.

During the presidency of Martyr Musa Shafiq, the late Sabahuddin Kushkaki was the Minister of Information and Culture Returning directors from foreign studies were added to the old and traditional directors, but there was a shortage of artists and materials And the so-called Patan Baja Khana was increased and the Prime Minister paid attention to it and it was he who approved the Afghan Exhibition Organization for wide possibilities for theater and other arts and during the presidency of Shaheed Mohammad Daud Khan, when the late Dr. Naveen was a minister, this administration also remained.

After Kahraman's Pashto stage drama, Haveli will be staged in Macrorian in 1250 and two Bani Pashto dramas staged in 1353.(9:591)

when an American became head of the American Cultural Center in Kabul, on the advice of Mr. Sattar Jaffai, established an Afghan theater The first show was "Zoo" or "Garden Wild", translated from English written by George Orwell and produced by Mr. Bernier a course was also held at the center.

The French Cultural Center Theater at Istiqlal High School in Kabul is also noteworthy. Theater performances have also taken place in schools and universities in Kabul and the provinces and the art flourished there as well after the transformation of the 7th of Saur 1357, the Afghan Nandari organization also remained and the efforts of Theater India expanded In addition, Pashto theater flourished in the first two years, and many artists who were dissatisfied with the tasteful approach were encouraged to cooperate again and later, theaters were established and efforts were extended to other parts of the country but one of shortcomings was that it was heavier than art in the political arena, which served to show respect and contempt for his own regime and to insult previous regimes, rivals and enemies.

If we do not ignore the fact that the artist was honored during this period due to the propaganda of the regime. Many were given homes in Macrorian and elsewhere. But some were forced to leave the country due to military service problems and oppression, and others were absorbed into the artistic assembly of military forces such as the army, police and intelligence during this period, the status of standard theater was maintained to some extent, but the regime, in favor of politics and speaking in a way that was not in line with the regime's policies, was removed from the field of art, such as Mr. Zalmai Husseini.

During this period, the dawn broke in 1357 and the political orbit broke in 1358. The political show of the theater was shown in 1367, the director was fired and two or three other such shows were presented to the fans of Pashto theater.

Theater and music artists not only performed on stage in Kabul, but were also sent to the provinces and districts, performing for soldiers and officers. In addition to political affiliations, worked to cultivate artistic tastes and promote art.

However, it is worth mentioning that at this stage, theater, drama, dialogue, radio and television artists also started making films together. That is to say, the work of radio, television and cinema was done jointly and in collaboration. This meant that wherever the artist was needed, he did not spare his contribution. In addition to the service of the arts, their economic sector also played a good role in earning money through art. And the authorities respected them according to their necessity, which lasted until the coup (1371) and then after it was treated as Habibullah Kalakani son of saqqaw has done with Shah Amanullah Ghazi.

Apart from theater and stage drama, Pashto radio drama is the only genre of Pashto dramatic art which is better than other genres of our drama like stage drama, television drama, film drama due to its quality.

Radio drama in Afghanistan flourished when Kabul Radio moved from the old building of Pul-e-Bagh General to the new and existing building and was renamed as Afghanistan Radio. In the framework of the General department of Arts and Literature, which was later turned into a Directorate, two departments of Drama and Dialogue were established under the names of Pashto and Dari. After the transition on the 7th of Saur in 1357, when Mr. Kateb Pagoon was appointed as the Director of Arts and Literature, Mr. Shafiqullah Dardmal became the head of the department and later the responsibility was handed over to Mr. Shahsawar Sangarwal Niazi. The best artist of this department was the late F Fazli, the late Manan Malgari and the late Jan Mohammad Palar. (9:106)

As there was no radio, no television, no movie but stage drama exist. So stage drama is considered to be the mother of other dramas and when radio was created radio (radio drama), when television was created television drama and when film was created, drama made its way to film and now it is possible to find a way to the computer through the camera and new technology, although some film work is still done through this device, but after a while we will see dramas on the computer and I don't think there will be a need for all the actors, directors, screenwriters, producers and the whole art team to come together to play a drama or even a movie, and it will be done through the internet.

But in any case, these points must be taken into account of the drama. Drama should be dramatic that is, the plot design should be accurate. In the drama, although its action and comic status is remarkable, the drama monologue prologue trilouge and dialogue materials are also needed. In drama, place, time, character and mental state of the character, subject, language, rhythm of language, beauty, time, place, environment and balance between characters, logical sequence of imitations should be taken into consideration.

The drama should also focus on entertainment, education, the climax of the drama feature, the temporal and possible dimensions (aspects of time and space), and the hero's actions.

Taking care of specific characters, not forgetting the psychological environment of the drama, alienating the characters from the social environment as well as the author's imagination and fantasies (which can even be considered as a source of research, discovery and invention), Drama technology, start and end points are noteworthy.

When writing a play, the writer should think not only about the stage and the audience, but also about the actors and actresses, who will play the role in the play. Because these are the actors and actresses who add beauty to a writer's writing, give it spirit and make it popular. But actors and actresses are also obliged to fulfill the writer's heart's desire and the writer's champion (hero) shows not only through speech but also through his face, eyes, lips, facial features, body parts and movements that he portrays the real picture. And he gave life to the hero, in which the director's role is the greatest. But as theater, drama, imitations and shows, like other arts, responds to human desires, beautifies life, nurtures love in the heart, evokes emotions and acquaints people with the realities of life that raises the level of people's creative and aesthetic tastes in every sense. However, our country's theaters, dramas, imitations and performances are as other conditions of our country; seeing the highs and lows, cold and hot, warmed by the hot winds and cooled by the cold winds, sometimes cared for and sometimes ignored, sometimes the bridge of art was heavy and sometimes the bridge of politics was heavy. Sometimes motivated and active and sometimes sick, but never lost hope of life as long as man is alive and his artistic tastes, talents and endeavors are alive, this art will also be alive and will coexist with life and its form will be similar to this life. But in the hope that all the spiritual and material values of our lives will be taken care of, promoted and not sacrificed to the personal whims or vices of the authorities. For spiritual and material development, in addition to educational and technical matters, we should also pay attention to our artistic affairs, to nurture him and to nurture our love for him in the theater. that make life brighter and more beautiful every hour.

7. Discussion

As far as I have taken the views of different scholars in this article and compared them, it has become clear to me that dramas

and imitations have arisen in all nations on the basis of necessity. Some have turned it into a pastime, some have kept their heroic arena warm, and some have praised their heroes and lords. But as far as I'm concerned, the drama is corrective and educational in all its aspects and has expressed the views to the people for the betterment of the society.

8. Conclusion

In this article, I came to the conclusion from the information about the origin and development of imitations, theater and drama drama has evolved from the earliest times to modern times in the form of imitations, dances and sounds, and is still very popular today, but it is still popular. But the same drama has arisen in different nations and peoples at different times and in different forms.

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