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METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**POETICS OF UZBEK DRAMATURGY OF THE SECOND HALF  
OF THE 20TH CENTURY****Gulmira Khamrayeva***Lecturer of the department of Uzbek language and literature**Jizzakh State Pedagogical University**Jizzakh, Uzbekistan**E-mail: [gulmira.hamroyeva.88@mail.ru](mailto:gulmira.hamroyeva.88@mail.ru)***ABOUT ARTICLE**

**Key words:** movement, novelty, ignorance, troupe, coup, theater, cinema, staging, comedy, play, syncretic, tragicomedy, teaching, domestic theme, tyrannical regime, feudal family

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**Abstract:** In these scientific hypotheses, the principles of development of Uzbek dramaturgy of the 20th century have been studied in connection with socio-political life. Uzbek dramaturgy, which has a century-long history, is classified based on the content of the subject and the periods in which the dramatic work was created. Uzbek dramas were analyzed from an artistic and ideological point of view and scientific conclusions were drawn.

**INTRODUCTION**

The first examples of the dramatic genre in Uzbek written literature were created in the first quarter of the 20th century. The founders of this literary process are the Jadids. The main goal of the Uzbek intellectuals was to free our people from illiteracy, make them educated, and free them from the yoke of colonialism. At first, they used the press to achieve these goals. However, it was difficult to get the expected results from the press due to the fact that the majority of the population of our country was illiterate. That's why the Jadidshis found theatrical performances among the people and organized theater troupes made up of volunteers from among local residents. A characteristic feature of the dramas of this period was that the didactic idea prevailed in all of them.

**MATERIALS AND METHODS**

A characteristic feature of the literature of the 20th century is that it has radically changed from an ideological and artistic point of view. to see that there was a departure from tradition

in our thousand-year-old classical literature. critic scholar Ozad Sharafiddinov said about this: "In the 20th century, we can safely say that we have created a high literature that can meet any high demands of the world. It is possible to find dozens of proofs of this in storytelling, short stories, novelists, poetry, and dramaturgy [ 1].

Uzbek dramaturgy has a long history, more precisely, a century. That is, the activity of Uzbek national dramaturgy during this century can be divided into two periods. The first period, a period of about 80 years, covers the years 1913-1990. The second period, the period of independence, covers the years 1991 and later. In the 10-20s of the 20th century, representatives of the Jadidshi movement, which widely disseminated the ideas of enlightenment in Turkestan, actively participated in the press with their articles. However, since 80 percent of the population of this country was illiterate, they did not know how to use the press. That is why the Jadidshilar sought out theater audiences among the people and organized theater troupes consisting of volunteers from among the local population. The main goal of the Jadidshilar was to educate the Uzbek nation, raise its morale, and educate people. They devoted themselves to achieving their goals through theater. In the dramas of a number of creators born in the 60s-80s, such as Erkin Vakhidov, Said Ahmad, Sharaf Boshbekov, Khaitmat Rasul, Khaudar Muhammad, Usman Azim, Khurshid Davron, Erkin A'zam, Shukhrat Rizauyev, O'tkir Khashimov, it can be seen that socio-economic issues are covered, and this direction is dominant in the dramaturgy of this period. Erkin A'zam says the following about this period: "Our understanding of life and literature has changed. Three or four years ago, our critic brothers were misleading us. Writing a person was not a picture. It was considered a minor topic. Now this topic has become the main topic" [2.27]. The topic that the author is talking about is the topic of everyday issues in literature. We will consider these issues on the example of the following comedies.

The beauty of the work, the creative style, is that it can express a new idea around that topic, show a side that no one has noticed and convey it to the reader. After all, with just one human life, you can show an entire society, an era, and the life of a family. For example, Said Ahmad's comic play "The Revolt of the Brides" is a vivid example of the comedy genre and still has its fans. It is one of the plays that has not lost its significance and audience, even after years. Because the idea it reflects, the issues it reflects are important for humanity today and in the future. Perhaps that is why we do not get bored no matter how much we read or watch it. In fact, this is a picture of the mother-in-law and daughter-in-law problem, which everyone has forgotten at first glance, and family life in general. But still, the comedy does not cause a feeling

of boredom in the viewer who reads it or watches it as a stage play. This can be directly explained by the skill of the creator and the uniqueness of the style.

"The Revolt of the Brides" depicts not only the mother-in-law-daughter-in-law problem, but also the relationship between mother and son, their love, loyalty, and respect for their mother, national values, the kindness of children to their mother, and the mother's love under the influence of anger, the harmony of the daughters-in-law, and sometimes their quarrels. Family issues are depicted with light humor. Even today, in our daily lives, we encounter mothers-in-law with their own principles, controlling women, and cunning daughters-in-law. That is why the work impressively depicts how precious feelings such as family peace and harmony, the desire for a free and prosperous life, love, and dignity are.

As in every work, the meanings of individuality and community are highlighted in "The Brides' Revolt". If the life of a family in it, conflicts, disagreements, and efforts to resolve them are the individual meaning of the work, then it can be said that the struggle for a free, prosperous, peaceful life, freedom and independence are universal issues shown in the image of a family. The fact that Farmanbibi collects his salary at the end of each month, not even leaving a yellow rag under his shoe, is similar to the process of submitting a plan to the fifteen dependent republics of the SSR government at the end of the year. Only for the sake of survival are the colonial republics allocated calculated funds, just as Farmanbibi gives his sons one soum or fifty kopecks to go to work. Or do you think that at that time there were no "spies" like Sotti in every organization who were watching the steps of other employees, who were spreading information mixed with insinuations and slander about everyone's actions? How many of our conscientious, patriotic ancestors did not suffer the insinuations of such people. In the play "The Revolt of the Brides", the quotations from the speeches of the characters such as "which khanate is this", "which feudal lord's house" and "we are not slaves" [3.35] seem like words spoken not just to the family, but to the society as a whole. At first glance, no one seems dissatisfied with their lives, because the people, who have been living in a colonial country for many years, have somehow managed to get used to this life. The play includes the image of Nigora, who opens the eyes of family members and has her own views. Later, in the speech of the characters, it is said that the younger bride was right, and they begin to fight for the life they dream of. It is not for nothing that the words "those who took our freedom from us" are quoted in the play. Therefore, we must fight to regain our freedom. After all, freedom and independence were the dreams and aspirations of the entire Uzbek people, not just of a representative or representatives of one family. In a word, it is fair to say that this play was born out of the longing for an independent state and a free life.

One of the most famous comedies in Uzbek dramaturgy is Sharof Boshbekov's comedy "Iron Woman". This comedy was created in the 80s of the last century, caused a huge sensation in its time and was translated into more than twenty languages.[4.89]

In Sharof Boshbekov's tragicomedy "Iron Woman", one can see the role of drama in life and its artistic expression. After all, written at a time when the first breaths of independence had just begun, but the authoritarian regime was still pursuing its policies, the events in this work are illuminated based on the environment of that time, and are illustrated through the image of the family environment, the situation of cotton farmers, the tractor driver Kochkor and his life. The details in the depiction of Kochkor's courtyard in the work also serve to show everyday life: "Village. An ordinary, modest courtyard. On the right is a porch with several columns, on the right is a low street door, and in front is a wooden bed. Every piece of equipment, every object on the stage is missing something: half of the door and window frames are painted, half of the color has faded; one leg of the wooden bed is missing, and a brick has been put in its place; the blankets and pillows are patched; the rims of the cups are chipped or cracked, and the tap of the kettle is covered with tin"[5.1]. Through these images, one can see that the reader is given a sign of the era, the family in it, and the shortcomings. The beginning of the work itself begins with a description of domestic life, that is, the departure of Qumri, the quarrel with Kochkor, and Kochkor's drinking are reflected in the first scene. The realism of life in the work is captured not by events or feelings, but by characters. The dialogues between Qochqor and Qumri, Qochqor and Olimjon, and Alomat and Qochqor reveal the spirit of the times and national problems.

At the climax of the comedy, the conversation with Alomat vividly portrayed everyday life. Let's pay attention to Alomat's speech below: "Look at your appearance, you are a skinny young man in your forties, and everyone who sees you thinks you are over fifty. You are getting thinner and thinner... You don't know your mind, you work hard, but none of you are two. You say you are worried about your livelihood and children, but unfortunately, these worries have no end. You work like an ant from morning to night, but you don't find any joy. You beat your chest saying "I am a cotton farmer," but you can't find any cotton for your blanket! Look at the clothes you are wearing, all the junk products that light industry produces go to you and people like you. What is this? Who wears a nylon shirt in this heat? What did you see when you came to this world, brother Qochqor?[6.22].

Through the above sharp, bitter ironic words, Qochqor's poor clothing, his miserable life, his tireless work but no pleasure, his human pride long since faded, his bowing before officials older than him, even beyond his dreams and hopes of a better life, the reader involuntarily

shares the hero's pain, feeling that he is a physically and spiritually captive person of that era. The nylon shirt, calish, hat, and tie typical of Qochqor's appearance in the words of the sign show the difference between the people of that time [7.59].

The cotton policy of that era did not spare any family or any of its representatives. The basis of the lives and daily lifestyles of women, men, and children was cotton work. The children enriched the government's cotton reserves, not their own scientific potential. This is reflected in Qumri's speech in the scene where the Ram is pulled from the tree after his return: "What are the children doing at school now? Where is the school, you ask? Cotton has just started. The children are in the fields." That is, there is no place for studying where there is cotton work.

The work also describes the lives of women who are condemned to hard physical labor. The days of women, children, and babies are spent in cotton fields, in fields sprayed with strong poisonous drugs. They breathe in the air that is filled with this poison, eat, and breastfeed their babies. Through the image of Qumri, the pitiful state of all Uzbek women is depicted. The image of hardworking, energetic women who endure hardships not for a day or two, but for their entire lives, who do not know the heat or the scorching heat in their work, who work no less than men, and their way of life are revealed. At the beginning of the work, the author describes Qumri as "She is thirty, thirty-five years old, but she looks much older than her age." This is not without reason. Because while reading the work, the reader begins to understand the physical difficulties that tormented her, the severity of daily labor and chores. [8.128].

Our conclusion about the work is that the master playwright Sharof Boshbekov, deeply understanding the realities of life that he deeply felt and the problems inherent in the era, vividly expressed the tragedy of our people, who lag behind in development, live in difficult conditions, and, most sadly, do not feel it, in the fate of heroes such as Kochkor, Qumri, Alamat, and Olimjon.

## **RESULTS AND DISCUSSION**

In the 60s-80s of the 20th century, progress was also observed in Uzbek dramaturgy. Writers such as K. Yashin, Uygun, M. Shaikhzoda, I. Sultan, N. Safarov, Sarvar Azimov, Hamid Gul, B. Rakhmonov, T. Tola, R. Bobojon, Said Ahmad, O. Umarbekov, E. Vohidov, Shukrullo, Mashrab Boboyev, Sh. Boshbekov, A. Ibrahimov, and H. Muhammad worked productively in this field. As a result, many plays on various topics were created. The distant and recent past of our people was captured in such plays as "Vihogo" K. Yashin, "Mirzo Ulug'bek" M. Shaikhzad, "Abu Raykhan Beruniy", "Zebuniso" Uygun, "Nom a'lum kishi" I. Sultan, "Bahor Arafasi" B. Rakhmanov, "Nodirabegim" T. Tola. During this period, the main attention was paid to reflecting various contemporary themes. In depicting the reality of the present, in illuminating

the themes of truth and honesty, justice and fairness, kindness and love, playwrights achieved a number of achievements. These achievements can be clearly seen in the example of plays such as "Ayajon larim" A. Qahhor, "Imon" I. Sultan, "Parvona" Uygun, "Oltin devor" E. Vahidov, "Toshbolta oshiq" H. G'ulom, "Qiyaomat qarz" (O'. Umarbekov, "Kelinlar qoz'goloni" Said Ahmad. These works are valuable not only in terms of subject matter, but also in terms of artistic skill. They reflect issues that interest many people. Vivid images are created [9.5].

The drama "Qiyamat Qarz" by O'lmas Umarbekov is close to the play "Imon" in terms of its theme and content. Because it also depicts the theme of morality and faith, and honors honesty and truthfulness. The center of the drama "Qiyamat Qarz" is the image of a simple shepherd, Sulaymon Ota, who is the embodiment of nobility. The main focus of the work is the life of this Sulaymon Ota, which is also revealed in the context of events and conflicts related to him, in the process of clashes of different characters. As shown in the drama, on the eve of the war, a young man No'monjon, when leaving for military service, entrusts two sheep inherited from his father to his fellow villager Sulaymon Ota. Father Sulaymon does not betray the trust, but lovingly feeds Nomonjon's sheep. As a result, these sheep increase in number every year. However, after the war ends and several years have passed, there is no sign of Nomonjon. Now that he is old, Father Sulaymon still lives with the hope of returning the sheep to their owner, and he questions Nomonjon wherever he can. Sulaymon, who has spent his entire life working honestly, cannot stop thinking about finding Nomonjon and returning the trust to its owner. Therefore, he sets off on a journey in search of Nomonjon. Wherever he hears about a man named Noman Nazarov, he goes there and makes inquiries. Along the way, he meets different people and witnesses different events.

Father Sulaymon searched and searched, and finally found the person he was looking for - Nomon Nazarov. At first, Father Sulaymon was very happy to learn that Nomon Nazarov, who headed a large hospital in Tashkent, was the owner of the deposit he was looking for. He offered to give him a debt of twenty thousand soums. But Nomon Nazarov did not actually go to the front. Although he pursued a career and wealth and achieved a certain position, he turned out to be a selfish, pragmatic person who did not know the value of a person. Sensing this, the father was shaken by anger. The feelings of love in his heart were replaced by a burning anger and hatred. As a result, Father Sulaymon gives Noman the right to two lambs he left, says, "You are not worthy of such kindness," and takes the remaining money and leaves for his village. Later, Father goes to Kiev and presents the two hundred and twenty thousand soums he received from the collective farm for the sheep to erect a monument on the graves of the martyred soldiers lying in the common grave. Thus, Father Sulaymon becomes as if he has been freed



from the debt of the resurrection that he has taken on himself. The drama "Resurrection at Debt" is written in an interesting and touching way. In particular, the image of the main hero Father Sulaymon is masterfully created in the work. Father Sulaymon is embodied as a bright national character.

Indeed, the contradictions in the social life of the country, pomposity, and restrictions on freedom of speech had a negative impact on the development of Uzbek literature. However, such obstacles could not stop the creative process. After all, our literature achieved certain successes in fulfilling its task and duty even during the years of correcting the injustices of the era of personality cult. The connection of literature with life was strengthened. The struggle for modernity, popularism, justice, and artistic skill continued. Thus, literary literature entered a new stage of social development - the period of independence.

### CONCLUSIONS

Folklore and classics in Uzbek dramaturgy in the 1930s stage works based on rich subjects available in literature the tradition of creation continued. Sabir Abdullah's "Tahir and Zuhra", Shukur Sa'dulla's "Yoriltash", Tuigun's "Bahodir", "Zulfizar", musical "Avaz" by Abror Hidoyatov dramas are the fruits of this tradition, in them (in particular, (in "Tahir and Zuhra") many aspects of past life

truthfully reflected. By the end of the 30s, an opera in Uzbek dramaturgy began to strive to create librettos. K.Yashin's The librettos of "Boron" and "Ulug Kanal" are of this aspiration is the first result. In short, the dramaturgy of the 1930s is Uzbek

is a serious achievement of literature. Many were created during this period while the works provide artistic and aesthetic pleasure to the audience, their hard work, heroism, humanitarianism, service to education in the spirit of patriotism and friendship of peoples did. Therefore, various injustices in social life and Uzbek in the 1930s despite the injustices and persecutions literature rose to a new stage of its history. In literature the modern theme came to the main place, the liveness of contemporaries images were created. Artistic skill is noticeable in the literature of this period increased to a level. As a result, new Uzbek literature in the 30s began to be known as artistically energetic literature.

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