

**THE DISTINCTIVE FEATURES OF UZBEK DRAMATURGY OF 1940–1960****Akhror-Murod Irodabegim Tolibjon kizi**

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**Annotation:** The article analyzes the plays staged at the Uzbek National Academic Drama Theatre between 1940 and 1960, the dramaturgy of the war years, the works created during the post-war reconstruction period, moral-domestic, psychological, inspirational dramas, and the artistic features of stage works dedicated to the lives of historical figures within the framework of ideas and themes. The article provides explanations regarding the genre characteristics of the performances.

1940–1960 years of Uzbek dramaturgy represent a period closely connected with complex socio-political processes. The beginning of the Second World War, life at the front and behind the front, the post-war reconstruction period, the spiritual state of the people, economic crisis, ideological pressures in the cultural sphere had a significant influence on the development of dramaturgy and the creativity of dramatists. During these years, theatre art functioned not only as a creative stage platform, but also as a spiritual force uniting society, a cultural center that uplifted the people's spirit. Therefore, the plays staged on the stage were regarded not only as works of artistic significance but also as social-spiritual necessity for their time. In this article, through the example of performances staged between 1940–1960, the development of dramaturgy and the relevance of thematic content are analyzed through the method of archiving.

During the years of the Second World War, the main task of dramaturgy was to inspire the people, give moral support to the front, strengthen willpower, promote courage. Therefore, in the plays, loyalty to the homeland, heroism, devotion, bravery, patience and fortitude, patriotism appear as the main idea. Each performance staged had the task of distracting the people from difficult conditions, giving them hope, and increasing the spirit of struggle against evil. During this period K. Yashin, I. Sul-ton, Uyg'un, M. Shaykhzoda, Sh. Tuyg'un, A. Qahhor, H. Olimjon, X. Muxtorov, O. Yokubov worked productively.

K. Yashin's "Death to the Invaders" (1942) portrays the heroic labor of the home front and the courage and spiritual endurance of the people. The dramatist, through simple but strong symbolic images, strengthens the hatred toward the invading forces. The characters in the play are typical but ideologically significant for their time. The main idea of the play is loyalty to the Motherland. Another play on the same theme is I. Sul-ton's "The Flight of the Eagle" (1942). In the play, the inner spiritual strength, patience and fortitude of the people are expressed through symbolic images, and the spiritual damage, suffering, and consequences of the war are revealed.

The image of the Mother is one of the strongest symbols in Uzbek dramaturgy. Uyg'un's "Mother" (1943) reflects, in the image of a mother sending her son to the front during the war, the figure of all patient, steadfast, strong Uzbek heroic mothers and embodies the spiritual tragedy of the whole people. Human feelings — fortitude, pain, hope, fear, maternal affection — are revealed through deep dramatic means. The Mother stands at the center of the tragedy of war. The mother sending her son to the front is a symbol of fortitude and hope. The presentation of ideas of freedom, independence, and resistance against oppression through a historical figure is clearly expressed through the image of Muqanna in H. Olimjon's "Muqanna" (1943). The dramatist combines historical events and heroes with fictional images.

M. Shaykhzoda's "Jalaliddin Manguberdi" (1944) aligns the Mongol invasion metaphorically with the German invasion. Another historical play is "Alisher Navoi" (1945), co-authored by Uyg'un and I. Sulton. The figure of Navoi is interpreted as a symbol of justice, enlightenment, and honesty. The play is created through a combination of historical facts and artistic fiction.

The post-war years in Uzbek dramaturgy reflect a process of spiritual recovery, family values, reconstruction of society, and the determination of moral standards. The dramaturgy of the recovery period corresponds to the years 1946–1953. The plays of this period depict the spiritual state of a person, psychological torments, and the process of adapting to new changes in society. One such play is Sh. Tuyg'un's "Love" (1946). The play opens issues of post-war spiritual condition, love, trust, hope, and honesty in a dramatic manner. During this period, the need to achieve a prosperous life, overcome war consequences through labor, provide help to families who lost their loved ones, support them, and improve living conditions increased. Therefore, the government began to order works depicting labor processes, the spirit of recovery, and the mood of renewal in society. Uyg'un's "The Song of Life" (1947), "Navbahor" (1949), X. Muxtorov's "Family Honor" (1949), K. Yashin's "General Rahimov" (1950), A. Qahhor's "Shahi So'zana" (1952) are among such works.

In "Navbahor" (1949), the increasing role and responsibility of women in society is depicted. The determination and struggle of women emerge at the dramatic center. "Family Honor" (1949) is one of the vivid stage interpretations of Uzbek national ethical values. "General Rahimov" (1950), written based on the life of military hero Haydar Rahimov, presents patriotism and devotion at a high level. A. Qahhor's "Shahi So'zana" (1952) criticizes hypocrisy, ambition for position, and bureaucracy through satire. Between 1954 and 1960, dramaturgy acquired an even more psychological character. The inner experiences of characters, contradictions in society, the life path of historical figures, humanity, spiritual trials are more deeply revealed. This period includes A. Qahhor's "Toothache" (1954), O. Yoqubov's "True Love" (1955), "Devotion" (1957), K. Yashin's "Guiding Star" (1957), "Hamza" (1960), Uyg'un's "Freedom" (1958), A. Avazov's "Furqat" (1959), I. Sulton's "Faith" (1960). These works differ in subject and ideas.

Uzbek dramaturgy of 1940–1960 is distinguished by its reflection of national historical memory, spiritual revival, artistic interpretation of the tragedy of war, the flourishing of satire and psychological drama.

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