

THE IMAGE OF CREATORS IN 20TH- CENTURY UZBEK DRAMA

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Abstract. This article analyzes the image of creators in Uzbek dramaturgy of the 20th century. In dramaturgy, socio-political processes in society, spiritual and moral problems, and issues of creative freedom are highlighted through the images of writers, poets, and artists. In particular, it reveals how the inner experiences of the creative person, his conflicts with society, spiritual searches, and the evolution of artistic thinking are expressed in stage works. Also, the formation, development, and specific features of the image of the creator in the works of prominent representatives of Uzbek dramaturgy are analyzed scientifically and theoretically.

Keywords: Uzbek dramaturgy, 20th century literature, image of the creator, artistic interpretation, stage works, dramatic conflict, freedom of creativity, social environment, spiritual experiences, image analysis.

Introduction.

The 20th century is an important, complex and multifaceted period in the history of Uzbek dramaturgy in the history of literature. In this century, Uzbek dramaturgy went through a stage of tremendous growth in terms of artistic criteria of creativity, diversity of genres and aesthetic views, while the transformation of the image of creators and their deep artistic interpretation also became an integral part of the dramatic process. In the Uzbek dramaturgy of the 20th century, creators emerged as central images representing social, cultural and spiritual problems. Through them, playwrights illuminated the complex aspects of the human spirit, the contradictions between independent thought, social responsibility, spiritual searches, idealism and social pressures.

Literature review and methodology.

The formation of Uzbek dramaturgy at the beginning of the 20th century was closely connected with the movements of national revival and Jadidism. During this period, Uzbek dramaturgy was based on pedagogical and idealistic ideas aimed at renewing national spirituality, educating the people and cultural advancement. A prominent representative of this period, Hamza Hakimzoda Niyoz, left an important mark in the history of Uzbek literature as an artist who brought a new meaning and artistic approach to dramaturgy. In Niyoz's work, the image of creative people was reflected through elements such as idealism, the desire for enlightenment, and opposition to traditional society. In his stage works, creative people are forced to confront opposing social forces in the pursuit of their goals, which intensifies the dramatic conflict.

In Hamza Hakimzoda Niyoz's work, the image of the creator is closely connected with national enlightenment views. In his works, he often shows creators as idealists, thirsty for innovation, and possessors of modern ideas. The conservative system, superstitious views, and old traditions of society that oppose them form the dramatic problems of the image of the creator. In Hamza Hakimzoda Niyoz's plays, the consequences of the sharp clash between social ideology and ideas are expressed through these contradictions with an interesting dramatic effect. The inner experiences of the creator's image, the decision-making process, the struggle between trust and doubt become the main artistic layer of the plot of the work. In



addition, through the image of creators, Hamza Hakimzoda Niyazi also expresses the interaction between national thinking and world literary traditions in dramaturgy. In his plays, the creator, along with the realization of his own views, seeks to change the general spiritual climate of society. This aspect connects the individual artistic image of the creator with a broader dramatic context that illuminates the spiritual life of society. Thus, in the work of Hamza Hakimzoda Niyazi, the image of the creator is important not only as a dramatic hero, but also as an artistic tool reflecting the general spiritual process in society [6].

Discussion and results.

Another important creator who coincides with the period of growth of Uzbek dramaturgy of the 20th century is Mahmudkhodja Behbudiy. Behbudiy brought a clear social, spiritual and psychological conflict to the stage through one of his first plays, «Padarkush». In «Padarkush», the image of the creator reflects more the social problems, contradictions in society and the process of deep growth of the individual through spiritual searches. In Behbudiy's works, creators dramatically reveal the issues of justice, family, morality and human values in society through their life choices [5].

In Behbudiy's work, the image of the artist is closely connected with social reflection, which critically reflects on the injustice in society. In these works, artists are often faced with dramatic situations that are similar to their decisions, they are forced to struggle with real life problems. At the same time, Behbudiy also deeply analyzes the inner psychological world of the artist: their decision-making process, emotional experiences, and moral dilemmas are brought to life on stage through dramas. This aspect connects the image of the artist not only with external social factors, but also with the complex layers of the human psyche.

In the middle of the 20th century, dramaturgy further developed, and the artistic interpretation of the image of the creator expanded. One of the bright representatives of this period was Komil Yashin, who created dramatic works with social content in the performing arts. In Komil Yashin's work, creators are often depicted as individuals closely related to such topics as the development of society, social justice, human rights, labor, and spiritual values. Their inner world, the process of understanding their social role is widely revealed through the dramatic plot [4].

In his plays, Komil Yashin inextricably links the image of the creator with the social context. In these works, creators are imagined as individuals who must respond not only to individual feelings, but also to the complex requirements of general social life. For example, dramatic events related to labor, justice, and human rights test the inner searches, principles, and decisions of creators. This makes the dramatic structure of the performing arts more complex and artistically rich [6].

In his portrayal of the creator, Komil Yashin illuminates individual mental processes in close connection with society. His characters strive to find a balance between their inner searches and the external social environment, becoming the central part of the dramatic conflict. This approach increases the artistic dimension of the creator's image and helps the viewer understand the plot of the stage not only as an emotional, but also as a social experience. Another prominent representative of 20th-century Uzbek dramaturgy is Abdulla Qahhor, who in his plays, in the direction of realism, connected the image of creators with life events, depicting dramatic portraits in a more accurate and realistic way. In Abdulla Qahhor's work, creators often reveal themselves as individuals experiencing complex social and psychological situations. They enrich the dramatic plot with their internal conflicts, their desire to defend independent thought and values. In Abdulla Qahhor's plays, creators form their image not only



through personal motives, but also through their complex relationships with society. In Abdulla Qahhor's plays, creative heroes face issues of spiritual search, self-awareness, love and responsibility. In this way, in Abdulla Qahhor's work, the image of the creator comes to life on stage, combined with realism and dramatic thinking [3].

In the second half of the 20th century, Uzbek dramaturgy was closely connected with political and social changes in society. During this period, the image of the creator developed not only as an artistic image, but also as a person who understands social responsibility in society. Playwrights portrayed the creator as a person struggling between internal psychological conflicts, spiritual searches, the decision-making process, and external social pressures. At the same time, in works of art, the individual spiritual world of the creator and the conflict with society were manifested as a complementary artistic layer. For example, in the work of Hamza Hakimzoda Niyozzi, the image of the creator is revealed as individuals who are loyal to their goals, idealistic, and promote modern views. In his plays such as "Boy ila khistachchi" and "Maysaraning ishi", the creators clash with traditional society, their views are in conflict with the conservative system. This conflict forms dramatic interest and plot movement on the stage. Thus, in the work of Hamza Hakimzoda Niyazi, the image of the creator is manifested as a symbol of socio-enlightenment renewal and artistic search [2].

In the work of Mahmudkhodja Behbudiy, the image of the creator is further enriched with social elevation and spiritual idealism. At the same time, the inner spiritual experiences of the creator are also clearly expressed in Behbudiy's work. Their decision-making process and spiritual searches develop the dramatic plot.

In the second half of the 20th century, the image of the creator became more multifaceted. He appeared on the stage not only as a dramatic hero, but also as a reflection of social, political and spiritual processes in society. During this period, in the image of creators, internal conflicts, spiritual searches, spiritual views and struggles with society became the main elements that enrich the dramatic plot. Playwrights depicted the creator as a person in the process of self-awareness, protection of spiritual values and finding his place in society [1].

Conclusion.

In conclusion, in the works of Hamza Hakimzoda Niyozzi, Mahmudkhodja Behbudi, Komil Yashin and Abdulla Qahhor, the image of the creator is reflected not only as a dramatic hero on stage, but also as a phenomenon inextricably linked with society, spirituality and artistic thought. Thus, the study of the image of the creator in Uzbek dramaturgy of the 20th century is an important scientific direction for a deep understanding of the history of dramaturgy and the analysis of the artistic norms of literature. These images create a space for the viewer and reader to understand stage works from an aesthetic, social and spiritual perspective. In future studies, analyzing the image of the creator by genre and in-depth study of dramatic portraits will serve the further development of dramaturgy. At the same time, the importance of the image of the creator in Uzbek dramaturgy allows for a deep study of the history of national culture, artistic thought and performing arts.

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