

ARTISTIC REPRESENTATION OF HUMAN VALUE AND FAMILY THEMES IN UZBEK DRAMATURGY OF THE 1940s–1960s

Akhror-Murod Irodabegim Tolibjon qizi

Uzbek State Institute of Art and Culture PhD student

Annotation: The article analyzes the stage interpretations of Uzbek dramaturgy of the 1940s–1960s based on the reconstruction method. It examines how ideas such as post-war spiritual revival, human value, family value, compassion, and the value of peace are expressed through dramaturgical structure and stage presentation. In conditions where performances have not been fully preserved, reconstructive analysis is carried out based on play texts, critical articles, and press materials.

Keywords: idea, play, dramatic structure, reconstructive method, stage expression

The period of the 1940s–1960s represents a sharp historical, social, and aesthetic turning point in Uzbek theatre art. During the war years, theatre served the activities behind the front, and in the post-war period, one of its main tasks remained restoring human spirit, strengthening society morally, and showing the inner strength and spiritual stability of the individual. Dramaturgy played a central role in this process. Most performances of this period were not recorded, and no video materials have been preserved. Therefore, reconstructing stage interpretations using the reconstruction method is an important scientific direction in today's theatre studies. One of the main features of dramaturgy of this period was the artistic representation of the heavy consequences of the war. In plays staged during this period—such as K. Yashin's "Death to the Invaders" (1942, dir. M. Uygur), "General Rahimov" (1950, dirs. Y. Bobojonov, Sh. Qayumov), "Guiding Star" (1957, dir. T. Khojayev), I. Sulton's "The Flight of the Eagle" (1942, dirs. I. Bersanov, A. Turdiyev), and Uygun's "Mother" (1943, dir. A. Turdiyev)—ideas such as loyalty and love for the homeland, duty to the nation and family, bravery and courage, honor and pride were emphasized. Another leading feature of the dramaturgy of this period was reflecting the spirit of the era by elevating human value. In the plays of authors such as Uygun, Maqsud Shayhzoda, Izzat Sulton, Hamid Olimjon, Sh. Tuygun, Komil Yashin, Odil Yoqubov, Nazir Safarov, Abdulla Qahhor, S. Nuritdinov, Kh. Mukhtorov, B. Rahmonov, and R. Bobojonov, the disruption or restoration of the family environment was brought to the center of the stage. The war had caused severe damage to family well-being and continued to influence life for several decades. In plays such as Kh. Mukhtorov's

“Family Honor” (1949, dir. M. Uygur), O. Yoqubov’s “True Love” (1955, dir. T. Khojayev), and “Devotion” (1957, dirs. Sh. Magzumova, O. Khojayev), family values were expressed. The heroes’ return home, overcoming loss, and striving to repair broken bonds became the main source of conflict. In stage interpretations, symbolic objects—front-line letters, the glow of a light bulb, an empty chair, a child’s toy—conveyed the presence or absence of the family. Symbolic stage imagery such as light and darkness, gray backgrounds, minimalistic decorations, and elements evoking family space were widely used. Stage distance also carried symbolic meaning: characters positioned far apart signified spiritual separation; sitting close represented family unity.

The war brought issues such as human worth, the value of life, and the essence of humanity to the center of dramaturgy. The inner suffering of heroes and the stage expression of their emotional wounds shaped the overall artistic tone of the period. According to reconstructive assumptions, the use of lighting and simple yet meaningful stage movement served to emphasize the human psyche.

Directors of the time—Mannon Uygur, Yetim Bobojonov, A. Turdiyev, I. Bersanov, V. Vitt, T. Khojayev, J. Obidov, Sh. Qayumov, A. Ginzburg, and A. Qobulov—paid great attention to harmonizing dramaturgical conflict with stage expression. Theatre critics of the era wrote that performances focused on centralizing the conflict, reducing dialogue, and shifting acting toward psychological depth. For example, in his articles, Nazir Safarov—known as a dramaturg, Uzbek literary scholar, critic, theatre researcher, and correspondent—expressed scholarly views on the ideological-artistic analysis of dramaturgical works, character systems, and stage interpretation. Safarov evaluated the connection between a dramatic work and its stage interpretation as an important aesthetic issue, emphasizing that “stage interpretation must stem from the ideological-artistic structure of the play.” The general need of people in the post-war period was peace, stability, prosperity, and the appreciation of love and compassion. Dramaturgy and theatre art placed the individual and family values at the center.

These tendencies strongly influenced the subsequent development of Uzbek theatre. In conclusion, it can be said that the dramaturgy and stage interpretations of the 1940s–1960s served as a moral-aesthetic mirror of their time by bringing the concepts of human and family value to the forefront. Reconstructive approaches to restoring stage imagery make it possible to understand the unique features of the theatre of that era on a scientific basis.

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