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### **FAMOUS PLAYWRIGHTS OF UZBEKISTAN**

Annotation: In this article highlights of features of development of Uzbek dramaturgy and famous playwrights of Uzbekistan.

Key words: drama, dramaturgy, famous playwritings of Uzbekistan.

### **ИЗВЕСТНЫЕ ДРАМАТУРГИ УЗБЕКИСТАНА**

Аннотация: В данной статье освещаются особенности развития узбекской драматургии и известных драматургов Узбекистана.

Ключевые слова: драма, драматургия, известные драматурги Узбекистана.

Behbudiy, one of the founders of jadid literature, created the first national dramatic work among the creators of Central Asia. Until then, not a single work was created in this territory in the genre of drama, neither in Turkish nor in Persian. It was Behbudiy's most contribution to literature.

At the beginning of the XX century, new genres of Uzbek literature and art began to enter successfully without to the radical changes in life. Unprecedented wide opportunities have been opened before writers who are deeply concerned, thinking about the problems that exist in life and society. External literary influences began to put new tasks before authors, relying on classical literary traditions, on character, form, style and attitude to the viewer (bookstore). In the effective search for talented creators, there were novice buds. If Turkish literature in Central Asia was based on aruz weight at the beginning of XX century, then at the end of the century, high literary forms and styles, characteristic of world literature, completely occupy a priority place in the new Uzbek literature in the national image.

Within the framework of these traditions (principles), local writers became the leaders of the new Uzbek literature caravan. Behbudiy, one of the founders of

jadid literature, created the first national dramatic work among the creators of Central Asia. Until then, not a single work was created in this territory in the genre of drama, neither in Turkish nor in Persian. It was Behbudiy's most contribution to literature. In addition, he created prose samples for his compatriots, which are not so complicated both in terms of language and in terms of form, and in accordance with the new conditions and environment. For the behbudian period, this was a big phenomenon.

Until the creation of the drama "Padarkush", there were not many large works that showed Behbudiy as an artist. Until that time, he was known as a more enlightened scholar, an active journalist and scientist who covered the problems of Islamic history, geography and social life.

The drama "Padarkush", which Behbudiy graduated from writing in 1911 year, was published in 1913 year, after passing Russian censorship. For a year the drama was shown at the Great Russian theater "Narodniy Dom" in Samarkand. The man was not fit for this theater building.

Until the establishment of Soviet rule by the Red Army, this work of Behbudiy was shown in many cities throughout Central Asia. The drama laid the foundation for the creation of several new stage productions at a short opportunity. He also served as an example of an experiment for the staging of subsequent plays.

Although modern drama is far from all the life problems and traditions of classical literature of this period, it has managed to find a way to please the local population by its feature of performance, display, unlike works written in other genres. According to this important aspect, the young Uzbek drama served as an important educational education at a time when serious reforms were necessary in society.

In 1913, the Turkestan theater troupe was organized, which became the basis of the future theater in Uzbekistan. In 1914, a theater troupe under the direction of Mahmudhaji behbudi began working on the territory, and the Abdulla Avloni theater was formed in Tashkent. Among the actors theatre Nizamiddin Khodzhaev, Badriddin Alymov, Shokirjon Rahimi, Muhammadjon Pasakojau, Fazil Janbaev,

Hasankale Camacari Shabaev, Kudratilla Unusi. The company consisted of 24 actors.

In 1919, the Uzbek troupe named after him was formed in Tashkent. Karl Marx, on the basis of which an Exemplary regional drama troupe was created under the leadership of M. Uygur (1920). In 1925, it moved to Samarkand and merged with the collective of the Kokand theater, receiving the name of the Central state troupe. In 1927, it was composed of graduates from the Uzbek Studio in Moscow and Baku. In 1929, the company was reorganized into the state Uzbek drama theater. Since 1931, the theater has been operating in Tashkent. In the same year he was named Hamza, in 1933 - the title of academic.

Many famous plays and dramas in verse, which undoubtedly made a huge contribution to the development of Uzbek Soviet drama and theatrical art, belong to the Uyghun. His plays "Mother", "Song of life", "Navbakhor", "Oltin Kul", "Alisher Navoi" (co-authored with Izzat Sultan), "Moth", "Khuriyat", "Flight", "Friends", "Risky joke", "Abu-Raykhon Beruni", "Ibn Sina", "Zebuniso" and others were included in the Golden Fund of Uzbek Soviet drama. He is one of the authors of the screenplays of the films "Alisher Navoi", "On Lenin's ticket", and the libretto of the first Uzbek ballet "Gulyandom". He is also the author of numerous journalistic literary-critical articles and essays.

As a playwright, A.Kahhar received creative inspiration from the works of Russian writers A. P. Chekhov And N. V. Gogol. And in this aspect, a number of his stage works also show the effectiveness and prevalence of sensual scenes that arouse the viewer's interest.

In 50-e years of the XX entry of Abdulla Kahhar on the stage of the theater named after Hamza played a significant role in the development of theatre, particularly the development of Comedy. His comedies "Silk Suzane", "Sick teeth", "My Dear mothers", "Voice from the coffin", filled with satirical moments, were staged. These works were distinguished by the relevance of the theme, artistic and ideological completeness, features of the disclosure of intrigue, entertainment became a kind of event in theatrical life. The Comedy "Silk suzane" in 1951 was

awarded the State prize and staged by many theaters in the country, including theaters in Moscow and Leningrad.

In the Hamza drama theater, "Kahhar" actors are formed as a reflection and echo of Abdullah Kahhar's method. During that period the repertoire of the theater named after Hamza was a satirical Comedy. Subsequently, there was no production of works on this subject. Their place was taken mainly by comedies on family and everyday topics.

Uzbekistan at UNESCO held an evening of national literature, art and music in Paris, the key event of which was the presentation of the book by the famous Uzbek writer and playwright Erkin Azam "Adieu aux contes de fées" ("Farewell to fairy tales"), the Uzbek Telegraph Agency (Uztag) reports.

"The collection of selected works of Erkin Azam has been translated into English and French. It includes two stories and two short stories that lead readers to understand how the external transformations of modern history are reflected in the minds and thoughts of people living in Uzbekistan.

Abdulla Kakhhar created immortal works about the life of the Uzbek people, the inner and spiritual world of man. Abdullah Kahhar came to literature as a poet, but later became famous not only as a prose writer, but also as a master of words in the genres of journalism, novelism, satirical Comedy, lyrical drama, journalism. At the same time, he was also known as a talented translator.

Khurshid was a classic of Uzbek drama, a poet, writer and Director. In 1941, he received the title of "Honored worker of culture of the Republic of Uzbekistan" for his great achievements in the development of Uzbek literature. He also wrote librettos for operas, and proved himself a master of literary translation.

Khurshid was the son of Shamsiddin Sharofiddin, and in 20th-century literature was a bridge between modern and classical literature. In the spirit of love of art wrote the play "Eskilik va yangilik" (Old and new), "Orif ila Majruh" (Orif and Marouf), "Qora khotun" (Black lady), "Kichik askar" (Little soldiers), as well as the libretto for a music drama "Layli va Majnun" (Leyli and Majnun), "Farhod va Shirin" (Farhad and Shirin), "Sieves" (Siyavush), "Ogbono" (Obono).

In conclusion, Uzbek dramaturgy developed in a difficult situation, but in this case Uzbek famous playwrights created famous works that make the world admired.

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