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SOCIO-FUNCTIONAL CHARACTERISTICS OF UZBEK THEATER

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Abstract

Today, along with many other spheres, many reforms are being carried out in the sphere of culture and art. In particular, the issue of enhancing the role of theatrical art in the social life of society, attracting our people to theaters, is at the center of attention. This article presents analytical considerations and recommendations on the socio-functional characteristics of Uzbek theatre.

Keywords: Theater art, social processes, performance, play, director, upbringing, globalization, actor, public consciousness, youth.

Introduction

One of the priority tasks is to reveal through images the consequences of various vices encountered in the lives of young people through theatrical interpretation, to show exemplary heroes who show them the right direction in various complex situations and psychological processes, and to stage stage plays appropriate to the audience's age in terms of idea and content. "We all know well that the role and importance of theatrical art in the life of man and society, in raising the spiritual world, consciousness and thinking of the people are invaluable. As our great enlightened ancestor Mahmudkhoja Behbudi said, the theater is truly a place of example, a place of blessed upbringing and enlightenment."¹. Therefore, the study of the issue of cooperation between the theater and the school in the formation of the repertoire of the young audience theater has been identified as a priority task.

¹ Mirziyoyev Sh.M. O'zbekiston teatr xodimlariga / "Yangi O'zbekiston" gazetasi, 2021. 3-son. – B. 1.

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President Sh.M. Mirziyoyev said: "If we observe today's creative environment in our country, it seems that it has fallen into some kind of stagnation, is standing still, and many of our creators are entangled in their own worries and problems. Shouldn't cultural and art figures always be at the forefront of society, guiding and inspiring people towards noble goals and aspirations through their works and active civic stance?"², emphasizes. When he speaks about the creation of a New Uzbekistan and the foundation of the Third Renaissance, he first of all calls on the intelligentsia to be active. Indeed, "in all eras, representatives of art and culture have tried to surpass their time with their high consciousness, worldview, and active activity. He served as an example and role model for people, encouraging members of society to be passionate about beauty, to build, to create, and to carry out creative work. In difficult times, victory and great achievements inspired us towards progress and peace. At the same time, representatives of the sphere that inspires members of society, leads them to great deeds, and beautifies their hearts should themselves be inspired, comprehensively protected, and systematically encouraged.

The actor is the bearer of art. Her artistic taste and ethical culture determine the aesthetic value of the stage process. Artistic taste - the ability to distinguish, evaluate, select, and creatively filter phenomena of art. Ethical culture is an internal system of behavioral norms both on stage and offstage. The two complement each other. Artistic taste directs towards content, and ethical culture ensures creative discipline.

Artistic taste doesn't appear spontaneously in an actor. It is formed through consistent aesthetic experiences. Analysis of dramatic texts, viewing stage works, encountering classical and contemporary art, and perceiving musical and visual art are the main factors shaping artistic taste. Artistic taste strengthens the actor's ability to choose. He clearly distinguishes what is artistic, what is artificial, what

² Adabiyot, san'at, madaniyatni rivojlantirish – xalqimiz ma'naviy olamini yuksaltirishning muhim poydevoridir. Prezident Shavkat Mirziyoyevning O'zbekiston ijodkor ziyolilari vakillari bilan uchrashuvdagi ma'ruzasi. //Xalq so'zi.-Toshkent, 04.08.2017.

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is template, and what is exploitative. An actor with underdeveloped taste cannot properly evaluate stage material. He chooses an unsuitable form and content. This choice reduces the quality of the stage.

Ethical culture is an actor's inner discipline. The stage process is a collective art. Creative cooperation, mutual respect, stage discipline, and responsibility are central to it. Ethical culture obligates an actor to observe the norms of the stage. Not being late, being ready, not contradicting the rhythm of the partners, attention to the stage space, professionalism, not mixing personal conflicts into the creative process - these are the tasks of ethical culture. Without ethical culture, the stage process is disrupted.

Artistic taste enhances the quality of an actor's choices. He consciously approaches material, form, image, mise-en-scène, and intonation. Taste excludes an actor from random creativity. He avoids templates, prioritizes inner content, and feels the aesthetic laws of stagecraft. Taste determines not only the norm of seeing, but also the norm of doing. The actor's taste decides what expression to choose. Ethical culture strengthens the process. He forces the actor into discipline. Discipline is the mechanical foundation of creativity. Any high-level stage expression falls without discipline. Ethical culture gives an actor inner stability. This stability is important in the collective process. An actor controls their ego-instincts through ethical norms. Without ego control, the image structure is disrupted.

The combination of artistic taste and ethical culture transforms an actor into a fully creative personality. Taste is an aesthetic criterion. Ethics is the criterion of behavior. Creation without criteria is arbitrariness. Arbitrariness is the enemy of stage art. The actor must create the internal mechanism of these two pillars within themselves. Technique, skill, psychophysical training - these are only the main apparatus. The direction of this apparatus is determined by artistic taste, and its stability is governed by ethical culture.

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To develop artistic taste, the actor consistently activates aesthetic perception. Reading, analyzing, viewing, comparing, differentiating, evaluating - this is the chain of the process. Taste develops not only through sight but also through thinking. Analytical thinking is the center of artistic taste. Analysis of each work clarifies taste. As taste is refined, the actor's choices are strengthened.

Ethical culture is also strengthened through practice. Actions requiring discipline - preparation for the stage, time planning, clarity in relation to partners, separation of the creative process from personal life - form an ethical mechanism. Developing ethical culture requires self-control from an actor. An actor who doesn't control himself cannot control the character.

Ultimately, artistic taste determines the actor's aesthetic direction. Ethical culture ensures his professional stability. Until both are developed, acting skills will not be fully formed.

Theatrical art is synthetic and collective in nature. This testifies to its complexity and uniqueness. The synthetic nature of theatrical art lies in the fact that the performance encompasses music, literature, painting, dance, architecture, and other similar art forms. That is why this art form is called collective work, because the image of the performance is created by many artists for a single purpose, based on aesthetic rules and a single creative style.

Collectivism is a fundamental principle of theatrical art and can be considered the foundation of the acting profession. An actor can only bring benefit to theatrical work if they can integrate their desires and aspirations into the team's work. An acting teacher should comprehensively support and encourage the development of brilliant creative individuals and, at the same time, be completely opposed to any arrogance. A young actor must clearly understand that arrogance is completely contrary to the nature of the theater. In a theatrical educational institution, it is necessary to cultivate the qualities of friendly solidarity, friendship, camaraderie, and responsibility. From the first days of a student's arrival at a creative university, it is necessary to accustom them to such

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conditions; they must learn to develop their creative potential. The most risky thing in a young actor's life is to boast about one's talent.

"It is known that theatrical art has long been formed as an art that expresses the dreams and aspirations, joys and worries, and struggles of the people. However, during the years of the totalitarian regime's rule, they strove hard to "chain" him, to turn him into a herald of false ideology. As a result, the stage of our national theater for many years has mainly become a platform for "shiny on the surface, trembling inside" ideas and artificial positive characters promoting them.³. During the period of independence, Uzbek theater underwent many changes in artistic-ideological and socio-ideological aspects. Free from the stereotypes of socialist realism of the Soviet era, it was enriched with new content, forms, and expressions. In particular, the attitude and approach to historical figures have fundamentally changed, and the opportunity has arisen to speak objectively and truthfully about our great ancestors. This further inspired theatrical creators and prompted them to create new stage works on various themes and in various genres. It is understood that new socio-cultural processes in society require a new way of theatrical activity.

During the years of independence, attention to historical works in theaters of our country has increased. This process was directly related to the revival of our people's national values and historical memory, the courage of our great ancestors, and the emergence of their scientific and educational heritage. Historical performances dedicated to such great personalities as Spitamen, At-Termizi, Imam Bukhari, Al-Farghani, Omar Khayyam, Jalaluddin Manguberdi, Amir Temur, Alisher Navoi, Babur, Mashrab, Nadirabegim, and Ogahi were staged in our theaters. "Among the stage works created on historical themes in the past period, those of a historical-biographical nature led in number. The reason for this is, firstly, the people's interest in the life and work of great ancestors, and secondly, the decisions made by our government in connection with the

³ Bayandiyev T., Ikromov H., Axmadjonova M. O'zbek teatrida milliy g'oya talqini – T., 2009. – B.9.

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anniversaries of great scholars. This is evidenced by the fact that over a hundred works on historical themes have been staged in the theaters of the republic during these years. Especially in the first decade, the historical theme occupied a leading position in stage art.⁴

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⁴ Rahmatullayeva D. Tarix va teatr. – Toshkent: G‘.G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2022. – B.264-265.

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