

THE EDUCATIONAL VALUE OF THE UZBEK NATIONAL THEATER

Dilmurod Shaykhov

Teacher of Andizhan State University, Republic of Uzbekistan

Ozoda Suvonova

Student of Andizhan State University, Republic of Uzbekistan

Abstract: *In this article, you can see how important a role theater plays in people's lives, culture, and spirituality. The Uzbek National Theater is very important in leaving a rich cultural history for future generations and in enriching their spirituality.*

Key words: *Theater, culture, spirituality, human, performance, history, geography, audience.*

Theater - Greek ("spectacle") is an art genre that conveys ideas to the audience through a scene performed by one or more actors in a limited space. As in other arts, the life, history, and worldview of the people are reflected in the art of theater, changing and improving in connection with the development, spirituality, and culture of the society. Theater is based on oral and written dramaturgy. Theatrical art also has a long history, and its main elements (such as entering into another form, dialog conflict) are related to hunting, work and scientific rituals, holidays, totemism, animism, primitive worldviews and the spirits of ancestors in the primitive times of mankind. formed in connection with descent. Greece, India in Turon BC. Already in the 5th century, the theater played an important role in the life of the society. In India, Sanskrit theater developed in the form of folk theater in connection with the epics "Mahobhorot" and "Ramayana". A treatise called "Natyashastra" was created about dramaturgy and stage art. Later, the theater spread to the Middle East and Rome. Especially in Rome, new forms and types of theater were created. In Western Europe, the first examples of theater art appeared in the work of itinerant actors and jugglers, and in Russia, in the work of skomoroks. The drama created during the renaissance laid the foundation for the formation of a new form of professional theater. Opera began to develop from the 16th century, ballet from the middle of the 18th century, and operetta from the middle of the 19th century.

The romantic direction that emerged in the first half of the 19th century led to the illumination of humanistic ideals and, in many cases, fantastic dreams in the theater. In the drama, the tones of the struggle for original nationalism, nationalism, historicity and social justice spread widely. a new era of theater reform began at the end of the century. The theater approached with fiction (prose, poetry), new drama (A. Chekhov, G. Ibsen, B. Shaw, etc.). At the end of the 19th century, at the beginning of the 20th century, a new educational method, the Stanislavsky system, began to be used in the theater and acting. In the 1920s, V. Meyerhold, V. Toirov, and V. Vakhtangov's directing activities made a great contribution to the development of the

theater. In the middle of the 20th century, B. Brecht's creative style had a great influence on Western directing and stage art. Modern theater is distinguished by its constant assimilation of the democratic, folk traditions of world theater, and the variety of stage interpretations.

Later, advanced representatives of Uzbek culture (Furqat, Behbudi, Avloni, etc.) watched with interest the performances of Russian, Tatar and Azerbaijani theater troupes and called local intellectuals to learn from them. In this way, the movement to create a new national theater was born. In 1914, the new Uzbek theater began its work with the staging of the drama "Padarkush" in Samarkand (January 15) and Tashkent (February 27). The creative tour of the "Turon" theater to the cities of Uzbekistan in 1915 under the leadership of A. Avloni was especially important. In 1916, Hamza established a theater in Kokhan. One by one, theaters were established in Andijan (1919), Khiva (1922), and Bukhara (1922).

During the Second World War, the theaters that moved from the cities of Moscow, Leningrad, Kiev, and Kharkiv performed in the cities of our country. In the 1950s and 1960s, performances on various themes, content, socio-psychological, domestic and philosophical, and in colorful styles were staged in the academic drama theater named after Hamza and other theaters. In 1968, the Young Guard Theater (now the Uzbek State Drama Theater named after Abror Hidoyatov) was established.

After Uzbekistan was declared an independent state, a new era began in the life of Uzbek theater. Due to the independence, creation based on national heritage, striving to restore national values and traditions took a serious shape. During this period, the following advanced trends and creative researches were noticed in the Uzbek theater: firstly, the weight of the historical theme in the repertoire of theaters increased. Dozens of stage works have been created, highlighting the life and struggle for progress of our great ancestors - scholars, poets, statesmen, military commanders. Bahauddin Naqshband, who was forbidden even to be mentioned on the stage during the Shura period, created works that shed light on the life of Hakim, enriched the spirituality of the audience of our time, and changed the views on historical and religious beliefs. In particular, about 20 plays about Amir Temur and the Timurids were a big event in our spiritual and cultural life. Secondly, "Sultan of Love", "Mashrab" (National Theater), "The Secret of the Chinese Princess" (Russian Theater), "Umar Khayyam", "History of Honored Love" (Uzbek Youth Theater), performances such as "Na Falakman, Na Farishta" (Muqimi Theater), "Shaykh Sanan", "Ruxu Samo" (Eski Masjid Theater Studio) show that our theater boldly tackles the most complex topics and opens new sources. In this direction, a new interpretation of Alisher Navoi's works on the theater stage began. Thirdly, examples of world and national classical dramaturgy were staged in modern interpretations and tools. The stage interpretations of the works of Navoi, Shakespeare, Molyer, Aini, Behbudi, Fitrat, Qadiri, Cholpon, Avloni, Gafur Ghulam testify to this. Fourthly, the use of ethnography and folkloric sources, which were previously seen as a sign of backwardness in the theaters, is clearly visible as a whole methodological direction

and serves to strengthen the national identity of stage art. About 10 performances based on the heroic epic "Alpomish" created on the stages of the capital and regional theaters are promising targets of this direction. Fifth, dramaturgy and theater are creating works on modern themes, and the staging is getting more and more significant year by year. More contemporary themes are being worked on within the genres of melodrama, comedy, and tragicomedy. Especially comedies of domestic morals occupy a large place in the repertoire of theaters.

Festival of theater arts "East and West" held in Uzbekistan, festival of international youth theaters "Khumo", national theater festivals "Navzoz", "Andizhan Spring", "Interview" with the German theater "Ander Ruhr" Bilateral conferences and festivals of puppet theaters held on the basis of the "Silk Road - Theater Tour" project organized in cooperation with the theater studio play an important role in the development of theater art in new social conditions. Uzbek theater groups are on a creative tour in a number of countries of the world, demonstrating the achievements of Uzbek theater art.

The decision of the President of the Republic of Uzbekistan on March 26, 1998, adopted by the Cabinet of Ministers on the establishment of the creative production association "Uzbekteatr" defined the strategy of theater art. On this basis, the creative production of "Uzbekteatr". Association, the "Atrmadad" foundation, the association of theater artists was established under him. "Teatr" magazine was published. Various seminars and festivals are held regularly.

Although the theater has long been recognized as a valuable means of education and entertainment, it is also increasingly recognized as a center of spiritual education. In the best cases, theater is a tool that can touch the deepest parts of the human psyche and connect it with its deep spirituality. By exploring themes and issues that are meaningful to the audience, theater can encourage spiritual growth, development, and exploration.

One of the main ways that the theater serves as a center of spiritual education is to explore the deeper themes of life, including questions about morality, purpose, and the meaning of existence. Another way theater serves as a center for spiritual education is by encouraging personal change and growth. The transformative power of theater comes from its ability to connect deeply with its audience and inspire them to change their behavior and beliefs [4]. By exploring issues of identity, self-discovery, and improvement, theater provides insight into what can hold people back from reaching their full potential. Theater allows people to explore their creativity and explore alternative possibilities, expands their imagination of what is possible in life [5]. Being a center of education and spirituality, the theater is a living tool that gives life lessons to every human being. The theater is not only used for cultural entertainment, but by watching the performances presented in it, a person deeply understands the realities and experiences of the society.

In conclusion, the theater has the potential to become a center of strong spiritual education and growth. By exploring deep issues, encouraging personal change and

growth, and encouraging creative expression, theater helps people connect with their deep spirituality and move toward fuller, richer, and more meaningful lives. By harnessing the transformative power of theatre, we must create a world where more people can reach their full potential and embrace their truest selves.

REFERENCES:

1. Theater magazine 2020 - 5 issues
2. Decree of the President of the Republic of Uzbekistan "02.02.2022" PQ 112
3. National encyclopedia of Uzbekistan (2000-2009)
4. Komilov, O. (2022). From the history of reforms in national education of Uzbekistan (as an example of the 20s of the xx century). Результаты научных исследований в условиях пандемии (COVID-19), 1(02), 72–77. <https://inlibrary.uz/index.php/scientific-research-covid-19/article/view/7945>
5. Komilov O. From the history reforms in national education of Uzbekistan // Scientific research results in pandemic conditions.1 (02).2020.-P.73.