

**FEATURES OF UZBEK THEATER IN MODERN SOCIO-CULTURAL
PROCESSES****Umarov Kamoliddin**

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Annotation: If we look at the history of Uzbek theater, it becomes clear that in all periods, social and cultural processes have directly influenced stage art. This article analyzes the characteristics of Uzbek theatre in contemporary socio-cultural processes.

Key words: Uzbek theater, socio-cultural processes, transformation, socialization, modernization, performance, renaissance, thinking.

It is well known that the role and significance of theatrical art in the life of the individual and society, in raising the spiritual world and consciousness of the people are invaluable.

President of the Republic of Uzbekistan Shavkat Mirziyoyev

The socio-political processes taking place in the world, the phenomenon of globalization, various cultural transformations, the evolution of values, changes in the consciousness and thinking of mankind also have an impact on theatrical art. After all, theater is not only a type of art, but also, as a social institution, directly reflects the life of society. Performances staged in theaters of the world, international festivals, tours, forums, seminars, symposiums, and other events, along with the renewal of creative traditions in theatrical art, contribute to the strengthening of friendship, brotherhood, international ideas, and socio-cultural ties between nations.

In foreign theater studies, special attention is paid to the study of the interconnectedness of theater with socio-cultural phenomena, in particular, as an important factor that shapes the social environment in society, preserves cultural identity in the era of information technologies, and influences the socialization of youth. Also, in the era of globalization, there is a growing interest in studying the role of theatrical art in preserving national identity and values, protecting the younger generation from various threats and information attacks, and promoting national and universal ideas.

In the New Uzbekistan, serious attention is paid to supporting all spheres of national culture, deepening spiritual and educational reforms, and instilling noble ideas in the minds of our people, especially the younger generation, through the creation of artistically mature works of art. "Theater, being one of the most popular and influential art forms in the world, for centuries has been calling people to humanity and goodness, cultivating noble qualities and beautiful feelings in their hearts, and strengthening the principles of peace, friendship and

harmony, high morality and justice in society. The use of the creative and social functions of theatrical art in the implementation of these tasks yields positive results. President Shavkat Mirziyoyev, at an expanded meeting of the Republican Council for Spirituality and Enlightenment on December 22, 2023, specifically addressed theatrical art, outlining important tasks such as "developing a program for the development of theatrical art, placing creative orders for the best plays, improving the skills of creative and support staff in foreign theaters, establishing the Mannon Uygur Award to support young directors, designating one day of the month as "Theater Day" in enterprises and institutions, and organizing staff visits to the theater." Based on these requirements, research work aimed at increasing the role of theater in the life of society, revealing its significance in strengthening socio-cultural ties, and the creation of methodological manuals are among the priority tasks of modern theater studies. In foreign countries, the issue of the influence of socio-cultural processes on theater has been studied in the context of various disciplines. L.Bonet, A.W.Davis, M.Katsaridou, M.Lachman, H.Schargorodsky The scientific research of such scholars analyzes the social characteristics of theater, management structure and management, and the main functions of theater in today's socio-cultural world.

In T. Tursunov's monograph "October Revolution and Uzbek Theater," the October Revolution of 1917, the rise of the Bolsheviks to power, and the influence of this political process on the cultural environment, in particular, on theatrical art, are analyzed. The author notes that before the October Revolution, the Uzbek people did not have a professional theater, and as a result of the annexation of Turkestan to Russia, interest in creating a European-style theater arose in this country as well.

Professor N. Sayfullaev's monograph "Theater of New Uzbekistan: Problems of Development and Research Processes" is one of the important sources on the topic, in which the author, by studying the main directions and trends of the national theatrical art of the new era, its place and priority tasks in the life of society, issues of management and marketing in the field, the artistic-ideological, socio-spiritual features of theatrical repertoires, gives the necessary scientific conclusions and proposals on the development and prospects of this art in Uzbekistan. The characteristic feature of the research is that it analyzes a complex period in the history of our country - the collapse of Soviet power and the achievement of independence by Uzbekistan, reforms in the socio-cultural sphere that took place in this process, including creative research in theatrical art, in connection with ideological phenomena. A number of articles on this topic can also be found in the treatise "Today's Uzbek Theater" by the theater scholar E.Urinov. The author, having worked for many years in the Ministry of Culture and its subordinate organizations, and having many years of experience in cultural management, thoroughly studied the role of theatrical art in socio-cultural processes from a practical and theoretical point of view. In particular, the book contains a number of articles of a propaganda and educational nature, in which the artistic and ideological changes that took place in our national theater during the period of independence are analyzed: trends in dramaturgy, directing and acting, the problem of repertoire, the role of various festivals and conferences in strengthening cultural ties.

In recent years, research by F.Abduvokhidov, B.Yakubov, A.Ismoilov, and Sh.Abdurasulov, who have conducted research in various areas of modern Uzbek theater, has also examined the influence of socio-cultural processes on theatrical art to a certain extent. In particular, in his dissertation, F.Abduvokhidov emphasizes the need to study and research the long-term activities of the Surkhandarya Regional Musical Drama Theater, which was formed

as a socio-cultural phenomenon in the southern border region of Uzbekistan in the 30s of the 20th century and achieved its creative image. The study examines the processes of organizational and creative formation of the Surkhandarya regional theater, the expansion of professional directing and repertoire, new trends in the period of independence, effective rental of performances, the role and significance of theatrical art in the socio-cultural development of society. F. Abduvakhidov, who conducted research on the stage of formation and development of the Surkhandarya Regional Musical Drama Theater, describes the theater's activities during the period of independence as follows: "From the first days of independence, the team of the Surkhandarya theater has set as its main goal to feel the economic, political, and spiritual changes in our society, to keep up with the times, to understand history, and to create artistically meaningful and well-rounded performances.

Initially, the existing works in the repertoire were re-staged, imbued with the spirit of the times. Attention was paid to strengthening cooperation between local playwrights in order to ensure the originality of modern works and to increase attention to works that meet the wishes and aspirations of the audience. Thanks to creative collaboration, along with contemporary works from the theater's repertoire, works on historical themes reminiscent of our great past have taken a firm place in the theater's repertoire. Conducting creative research in harmony with the spirit of the new era has defined the unique, national image of Surkhandarya theater." In the dissertation of the researcher B. Yakubov, stage interpretations of Uzbek dramaturgy of the independence period were studied, and it is noted that the socio-ideological needs of the time played an important role in the creation of a number of historical and contemporary works. In particular, the author explains the reason for the increase in the use of historical themes during the years of independence as follows: "The number of plays on historical themes increased sharply in the first years of independence. On the one hand, this is due to the people's need to know their past, and on the other hand, due to the importance of historical works in shaping the ideas of national liberation, self-awareness, increasing patriotic feelings, and strengthening the country's independence, the government has opened wide opportunities for such performances." Also, another noteworthy aspect of B. Yakubov's research for the current work is that, studying the interpretation of the image of a modern person in drama, the author notes that the issue of creating a personality of a new era during the years of independence has acquired topical significance. According to the scientist, the process of creating a modern person took place in two stages. "The first was the creation of images of people of the transition period in the early years of independence, who were transitioning from one socio-political system to another, to new economic conditions, sometimes struggling or unwilling to transition." The second stage was connected with the First President's participation in the opening of the regional musical drama theater building during his visit to Bukhara region in August 2010 and giving instructions to theater creators on creating the image of a contemporary hero. After all, it was precisely after this task that bringing to the stage the image of progressive, selfless, and fighting personalities of our time became one of the main tasks of theater creators. Consequently, the image of a contemporary hero is also a product of social necessity, and the era itself demanded the portrayal of such figures in dramaturgy and theatrical art.

In conclusion, at all stages of the development of Uzbek theater, one can see the direct influence of socio-cultural processes on stage art. After all, the socio-political, ideological views of each period are reflected in literature and art. From the introduction of European-style professional theatrical art into our country to the present day, we witness the development of

stage art in harmony with socio-cultural realities, the fulfillment of certain missions by the government and society, and the promotion of ideas necessary for the thinking of the era and the nation.

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