

TRANSFORMATIONAL PROCESSES IN NEW AGE OF THEATRE ARTS

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Abstract: today, new socio-cultural processes are manifested in the theatrical art of the period of independence. Sufficient practical work is being done on the development of the industry. This article reflects on transformational processes in New Age Theatre Arts.

Keywords: new Uzbekistan, Theater Arts, Culture, market economy, repertoire, social process, transformation, modernization.

ТРАНСФОРМАЦИОННЫЕ ПРОЦЕССЫ В НОВОЙ ЭПОХЕ ТЕАТРАЛЬНОГО ИСКУССТВА

Аннотация: Сегодня в театральном искусстве эпохи независимости проявляются новые социокультурные процессы. Проводится большая практическая работа по развитию отрасли. В статье рассматриваются трансформационные процессы в современном театре.

Ключевые слова: Новый Узбекистан, театральное искусство, культура, рыночная экономика, репертуар, социальный процесс, трансформация, модернизация.

TEATR SAN'ATINING YANGI DAVRIDAGI TRANSFORMATSION JARAYONLARI

Annotatsiya: Bugun mustaqillik davri teatr san'atida yangicha ijtimoiy-madaniy jarayonlar namoyon bo'lmoqda. Sohani rivojlantirish bo'yicha yetarlicha amaliy ishlar qilinmoqda. Ushbu maqolada yangi davr teatr san'atidagi transformatsion jarayonlar borasida fikr yuritiladi.

Kalit so'zlar: Yangi O'zbekiston, teatr san'ati, madaniyat, bozor iqtisodiyoti, repertuar, ijtimoiy jarayon, transformatsiya, modernizatsiya.

One of the most popular and influential arts in the world, the theater has served for centuries to encourage people to humanity and goodness, to mature noble qualities, beautiful feelings in their hearts, to strengthen the principles of peace, friendship and harmony, high morality and justice in the life of society.

President of the Republic of Uzbekistan Shavkat Mirziyoyev

INTRODUCTION

Today, a number of works on the development of all spheres are being carried out in our republic. It is also on the development of theatrical art that many regulatory documents are accepted. In particular, on November 22 of this year, the president signed Resolution No. 399 “on measures to increase the importance of theaters in the cultural life of society and further support their activities”. The following tasks were cited in the decision:

Since January 1, 2025, as a legal experiment until December 31, 2026, the State Youth Theater of Uzbekistan and the state academic Grand Theater of Uzbekistan named after Alisher Navoi were given the authority to independently solve financial, creative and organizational issues. The involvement of local and foreign highly qualified creators and specialists in creative processes by these theaters, state purchases associated with the activities of theaters are carried out taking into account the peculiarities of their activities, the activities of the director of theaters, artistic

director, chief director are determined by the Ministry of Culture (KPI). Also, the study of the state of rational use of State positions, as well as the attestation of artistic, managerial and support personnel, and the number of performances performed by these theaters, attracting audiences and the plan for finding funds were determined in the decision to fulfill the indicators of 2024 with an increase of at least 20 percent.

MAIN PART

As of 2025, the structure of the national rating of theaters in Uzbekistan has been established, as well as the publication of it every year on March 27-international theater day. Theater employees are encouraged in accordance with the national rating, as well as the standards of performance staging and performance of creative employees of theaters determined by the Ministry of Culture; the national rating is determined to assess the activities of theaters and their creative staff and to be formed on the basis of audience attitudes towards performances performed throughout the year.

After the October coup of 1917, one after another, a tributary government and its procedures began to be established in all regions of the former Russian Empire. The Shoro government divided the people into two classes. The former became the working and poor peasant class, while the latter became the owner class. It was from the primary duties of the Soviet state that the property of this class of owners was confiscated and transferred to the state's discretion, and the owners were liquidated as a class, eliminating ownership of private property.

These tasks were carried out one after another in the field of art and culture, as in all areas. Public and viewing buildings, libraries, associated properties and communities – theater gangs, music, musicians and singer associations, circus and bands engaged in medicine-were taken into account and subjected to offices at the disposal of the state and made to operate according to state instructions. The establishment of a system of shuros is a legitimate historical process, and the Communist Party, being assessed as the savior of Peoples, received the status of a state ideology of assessment and analysis of yesterday and today in terms of the struggle of the opposite classes. In this regard, professor T. In his research, Tursunov makes the following points: “In the reflection of the struggle of the opposite classes by social science, literature and art, the promotion and definition of the class of Russian workers as the forerunner of the oppressed masses, in particular, non-Russian peoples, the leaders of the Communist Party and the Soviet state as dohiy, was established as the main task of literature and art.”¹

As observed in the rest of the fields, in the fields of education and culture, art, creative communities of all manifestations and their real estate were nationalized, taking into account one after another. Chunonchi, an article printed in the August 16, 1918 issue of “Sovetskiy Turkestan”, openly stated: “The theater should be a state institution not only as an income-generating organization, but first of all, with the correct understanding of the political and artistic goals of the time and the ability to find answers in accordance with the events taking place, to satisfy the public's thirst for art,” professor T. In his research, Tursunov gives an idea of this in detail.

The capital's theaters in our country have staged performances based on domestic themes, humor, partly romantic-dramatic scenes that will please the Uzbek audience, which, from the point of view of management, marketing, have been much more advanced in gathering an audience, encouraging it to play, have also achieved positive results. Musical drama theater named after

¹ Tursunov T., XX asr o'zbek teatri tarixi, - T.,2009. 60-61-betlar.

Muqimi «O‘lding-aziz bo‘lding», Uzbek national Academic drama Theatre «Chimildiq», «Qalliq o‘yin» the long years of performances such as anshlag are evidence of our opinion.

CONCLUSION

Staged at the Uzbek national Academic drama Theatre «Chimildiq», «Qalliq o‘yin» through performances such as folklore-ethnographic traditions to Uzbek theatrical art, engagement that takes a deep place from the life of our people, «qalliq o‘yin» stage interpretations of similar udums have emerged. "Folk idols infiltrate the theatre through the direction of folklore and the pesas on which it is based. In turn, when theatre arts turn a particular folk udum into a stage language, it achieves deeper access to its broad-based content".² It can be learned from this that folk remedies, touching on stage works in the field of folklore are a phenomenon with an artistic-aesthetic and social gnoseological essence for creators. It is also noted that the performances are "based on a scheme formed in folk works, EPOS, and interpreted in national theatres in a unique way by professor O.Tojiboyeva provides justification through analysis.

List of literature used:

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² Tojiboyeva O. Teatr san‘atida xalq udumlari.//San‘at. -Toshkent, 2010. -№3. –B.29.