

NATIONAL AND UNIVERSAL CHARACTERISTICS OF UZBEK THEATER DURING GLOBALIZATION

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Annotation: Today, issues such as strengthening ties with the international community and further development of culture and art are becoming important. This article analyzes the national and universal features of the Uzbek theater in the era of globalization.

Keywords: Socialization, Uzbek theater, sociocultural processes, integration, globalization, modernity, modernization, international cultural relations, performance.

GLOBALLASHUV DAVRIDAGI O'ZBEK TEATRINING MILLIY VA UMUMINSONIY XUSUSIYATLARI

Annotatsiya: Bugungi kunda dunyohamjamiyati bilan aloqalarni mustahkamlash, madaniyat va san'at yo'nalishini yanada rivojlantirish kabi masalalar muhim ahamiyat kasb etmoqda. Ushbu maqolada globallashuv davrida o'zbek teatrining milliy va umuminsoniy xususiyatlari to'g'risida tahliliy fikr yuritilgan.

Kalit so'zlar: Ijtimoiylashuv, o'zbek teatri, ijtimoiy-madaniy jarayonlar, integratsiya, globallashuv, jadid, modernizatsiya, xalqaro madaniy aloqalar, spektakl.

НАЦИОНАЛЬНЫЕ И ОБЩЕЧЕЛОВЕЧЕСКИЕ ОСОБЕННОСТИ УЗБЕКСКОГО ТЕАТРА В ПЕРИОД ГЛОБАЛИЗАЦИИ

Аннотация: Сегодня приобретают значение такие вопросы, как укрепление связей с международным сообществом, дальнейшее развитие направления культуры и искусства. В данной статье анализируются национальные и универсальные особенности узбекского театра в эпоху глобализации.

Ключевые слова: Социализация, узбекский театр, социокультурные процессы, интеграция, глобализация, современность, модернизация, международные культурные связи, перформанс.

The role and importance of theater art in the life of a person and society, in raising the spiritual world of the people, their thinking, is incomparable.

President of the Republic of Uzbekistan Shavkat Mirziyoyev

INTRODUCTION

The socio-political processes taking place in the world, the phenomenon of globalization, various cultural transformations, the evolution of values, the changes in human consciousness and thinking also affect the theater art. Today, theater serves not only as an art form, but also as a phenomenon or social institution that reflects the life of society. Performances staged in theaters of the world, international festivals, tours, forums, seminars, symposia and other events help to strengthen friendship and brotherhood between nations, international ideas and socio-cultural relations, while renewing creative traditions in the performing arts.

In recent years, a number of efforts have been made to support theater art as well as all areas of national culture, in particular, to improve the material and technical base, and to encourage stage artists. Today, the main task of theater artists is to create stage works dedicated to the current

issues of our time, featuring the characters of the times. "Repertoires of the majority of our theaters are ideologically and artistically weak, and the plays that take place in them do not reflect the spirit of today, the serious social problems that make people think and excite. "Unfortunately, our theaters are used to showing light-hearted, small plays on everyday topics, shows that give a person neither spiritual nourishment nor aesthetic pleasure."¹

MAIN PART

Culture and art, especially theater, have a special role in the socio-cultural development of our country, active participation in international integration processes, finding its place and status in the world community. "Today, every social, political, economic and international change, reform is evaluated from the point of view of the question of what it will give to universal human culture."² Global development does not negate national cultures, but implies their further development, using opportunities to strengthen the world community." In this sense, in today's era of globalization, preservation, development, international promotion of all types of our national art and turning it into an integral part of universal culture is of great importance.

During the years of independence, the regular participation of Uzbek theaters in international festivals, forums, congresses, art competitions, tours in foreign countries, the organization of prestigious international festivals in our country, the visit of world theaters and other cultural events contributed to the socio-cultural development of our country, strong relations with the countries of the world. served to install. Also, this process helped promote and develop national and universal ideas, friendship, brotherhood, peace and harmony, and international values among nations. As Professor N. Saifullaev rightly noted, "The theaters of Uzbekistan, which have gained independence, enjoy the breath of democracy and independence, and began to participate not only in our country, but also in a number of prestigious international festivals. This integration of mutual arts made it possible for our artists to learn from each other and learn about modern theater processes. The opportunity to show the stage work, which is a product of the theater, not only to the audience of its own people, but also abroad, was created only because of independence."³

In the first years of independence, the "Navroz" regional festival, organized among Central Asian countries, played an important role in the rise and recognition of Uzbek theater to the international level. After the collapse of the former Soviet empire, there was a great need for such cultural events to strengthen friendly unity, neighborliness and mutual solidarity among the countries of the region that gained their independence. The festival was organized for the first time in 1989 by the Union of Theater Actors of Uzbekistan, Kazakhstan, Kyrgyzstan, Tajikistan, and Turkmenistan. It was established at a high level in the cities of Almaty in 1988, Bishkek in 1989, Dushanbe in 1991, Tashkent in 1992, and Ashgabat in 1993. Uzbek theaters took part in these festivals and made a significant contribution to promoting the stage art of our country at the international level. In particular, at the festival held in Bishkek in 1989, the play "Iron Woman"

¹Mirziyoev Sh.M. The development of literature and art, culture is a solid foundation for raising the spiritual world of our people (speech at the meeting with representatives of creative intellectuals of our country on August 3, 2017) // "Word of the people". 2017, August 4.

² Nishonova O. Cultural integration is a factor of development of universal humanity // Global partnership as a condition and guarantee of stable development. The material of the conference Cultural studies, Education and educational research. - B.362.

³ Sayfullaev N. New era of theater Uzbekistan: development problems and research processes. - Tashkent: MUMTOZ SOZ, 2011. - P.158.

(play by Sh. Boshbekov, directed by O. Salimov) of the musical drama theater of Fergana region won the "Grand Prix".

During the years of independence, Uzbek theaters participated in various festivals and tours held in dozens of countries such as Germany, France, Belgium, Slovakia, Israel, India, Kazakhstan, USA, Russia, Egypt, Tajikistan, South Korea, Ukraine, Kyrgyzstan. This process increased the international prestige of the Uzbek theater, served to strengthen socio-cultural relations with the world community.

It should be noted that during the years of independence, the activities of theater studios played an important role in the emergence of Uzbek theaters in the world and active participation in international cultural processes. In particular, the plays staged in theater-studios "Ilhom", "Dard", "Istiqbol" in Andijan, "Muloqot" in Karshi, "Eski-machit" theater-studios organized in Tashkent took part in various international theater festivals. Skilled directors such as M. Weil, N. Abdurahmonov, M. Hamidov, A. Abdunazarov were active in this process. It is as a result of their creative research, bold attempts at various experiments that the creative possibilities of our national theater have expanded, contacts with world theater creators have been established.

One of such theater-studios is the "Eski-machit" studio in the city of Karshi, which made a significant contribution to the emergence of the theater art of our country and to the international cultural integration processes. In 1992, the studio separated from the theater-studio "Muloqot", and in its first play - "Mehribonginam" (by Sh.Shomanadze), it reflected the actual social problem of the time in its own interpretation, with new, unexpected and bright means of stage expression. The performance won first place at the 1995 Navroz-95 festival. In the same year, director Farrukh Kasimov staged plays such as "Sheikh San'an" and "Tarso dukhtar" based on the epics "Mantiq ut-tayr" by Fariddin Attar, "Lison ut-tayr" by Alisher Navoi. The tendency to search for new forms and expressions, to try different experiences, and to use innovative findings became a priority in studio productions. In 1998, at the international theater festival "Oriental Express" held in Kharkov, Ukraine, the performance "A woman first or a bear with a temperature" won the first place. In 1999, the performance "Nayman's Mother's Cry" staged on the basis of Chingiz Aitmatov's work "The Day of the Century" won a special prize at the Navroz-99 festival, and the Grand Prix at the international festival "Chingiz Aitmatov and Theater" held in Bishkek.

There are also various plays staged by the creators of the studio, such as "Cain and Abil" (J. Byron's "Cain", directed by A. Khojaquliev), "Raqsu samo" (Alisher Navoi's saga "Sab'ai Saylor", directed by A. Khojaquliev). successfully participated in international festivals and served to introduce our national theater to the world. As the theater critic I. Mukhtarov wrote, the creation and creative development of the "Eski-Machit" theater is the result of the development of theater thinking. The novelty of the theater is reflected in its organizational model and orientation to the system of modern means of stage expression.⁴

The services of the Youth Theater of Uzbekistan and its artistic director, Artist of Uzbekistan Nabi Abdurakhmanov, were invaluable in bringing the Uzbek theater to the international arena. With his own initiative and effort, the director ensured the participation of the Youth Theater in prestigious international festivals, in addition, he established active relations with international theater associations and organizations, and was active in organizing tours and master

⁴ Mukhtarov I. Uzbek theatre. Pages of history and modernity. – Tashkent: Publishing house of the magazine "San'at", 2014. – C.140.

classes of foreign theater artists in our country. Of course, this process served the development of theater and also helped to strengthen socio-cultural ties and friendly relations between peoples.

When it comes to the emergence of Uzbek theater artists, the rapid development of international socio-cultural relations, one more trend should be mentioned. "During the 90s of the last century and the first decade of the 21st century, the process of integration of Uzbek theater art on the world stage intensified. Tours of our leading theaters to foreign countries, plays staged by directors invited from countries such as Italy, USA, Germany, and Israel are an example of this."⁵

CONCLUSION

The principle of avoiding traditional forms and patterns, searching for new styles, harmonizing the common culture of the East and the West, and promoting universal ideas was given priority in the plays staged by directors invited from abroad. In particular, "King Lear" (W. Shakespeare) staged by the American director David Kaplan at the theater named after Abror Hidoyatov, "Prince Igor" (A. Borodin) staged by the great British director Michael Berg at the Grand Theater named after Alisher Navoi, "Elektra" (Sophocles) staged by the Tajik director Farrukh Kasimov at the A. Hidoyatov Theater, "Sheikh San'an" at the "Eski-Machit" theater-studio (based on the epics of F. Attor and A. Navoi), "Naiman ona Nidosi" (Ch. Aytmatov) are a clear proof of our opinion. In addition to enriching the Uzbek theater with world experiences, these stage works served to exchange cultures and establish friendly relations with representatives of different nationalities through the medium of art.

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⁵ Tolahojaeva M. Commonality of theater cultures: East and West // "World Literature" magazine, 2016, issue 6. - B.133.