



THE ROLE AND IMPORTANCE OF THEATER ART IN THE DEVELOPMENT OF YOUTH SPIRITUALITY

Mirzayev Bekhzod Madaminjonovich

Senior Lecturer, Faculty of Theater Arts,
Uzbek State Institute of Arts and Culture
(Tashkent, Uzbekistan)

Article history:	Abstract:
Received: 23 th March 2021 Accepted: 6 th April 2021 Published: 23 th April 2021	In this article, the problems in the activities of theaters of our country and appropriate solutions to them, the positive impact of diploma performances on the morale of student performers and the logical combination of these two problems were discussed.
Keywords: Performer-student, spiritual consciousness, catharsis, repertoire, problem and solution.	

INTRADUCTION

Theater is a synthetic art and plays an important role in the life of society, in the spiritual and aesthetic education of the audience. Dramaturgy, music, fine arts, dance, architecture are an integral part of it. One of the important means of theater is stage speech. As the actor assimilates the words of the protagonist in the poem, he creates a verbal description of the protagonist in the form of a situation, interacts with other characters. Stage speech plays an important role in the opening of the characters, the content of the work, the coverage of the conflict. The contribution of theatrical art in the creation of stage works is great.

The content and art of the artist's work. creates a decoration based on the solution. Music also plays an important role in the theater, depending on the type and genre of performance: it is an auxiliary tool in dramatic performances, operetta has equal rights with words in musical drama, and decisive in opera and ballet. Theatrical art has a long history, the main elements of which (such as disguise, dialogue, conflict) were formed in the primitive times of mankind in connection with hunting, labor and linear rituals, holidays, primitive worldviews such as totemism, animism and ancestral spirits. Greece, India, Turonda mil. av. As early as the 5th century, the theater played an important role in the life of society. In India, the theater developed in the forms of Sanskrit theater, folk theater, and in connection with the epics 'Mahobhorat' and 'Ramayana'; created a pamphlet on dramaturgy and performing arts called Natyashastra. Later, the theater spread to the Middle East and Rome. Especially in Rome, new forms and types of theater were created. The first examples of theatrical art in Western Europe appeared in the works of traveling actors-jugglers, in the activities of Russian comedians.

MATERIALS AND METHODS

The drama that emerged during the Renaissance paved the way for the formation of a new form of professional tr. From the 16th century opera, ballet in the mid-18th century, and operetta from the mid-19th century began to develop as an independent theatrical type. The further development of theater is associated with the widespread spread of classicism. In the 18th century, the Enlightenment Theater flourished. Astasequin is a realistic trend. In particular, K. Goltsoni, G. Lessing, P. Bomarshe, F. Realism was brilliant in Schiller's work. By the end of the 18th century, the emergence of a satirical direction in drama, melodrama, vaudeville led to the strengthening of the democratic basis in the Theater. The theater became a field of ideological and artistic struggles.

When talking about the impact of theatrical performances on spiritual thinking, it would be appropriate to focus on the term spirituality. Hence, spirituality is derived from an Arabic word, which we can take as a substitute for the plurality, aggregation, and deeper meaning of words such as meaning, meaning. Therefore, art, especially theatrical art, which has the highest catharsis feature, serves as the most important element in the formation of spiritual consciousness.

The history of theatrical art in our country dates back to ancient times. This was reflected in the staged folk performances. It includes a director-director in proportion to European theaters; we can see in the example of an actor a clown, an entertainer, a pawnbroker, a joker. So, from ancient times, theatrical art has served not only as a cultural pastime, but also as a powerful tool as a reflection of the life of the people, the shortcomings of society, the character of the people.

RESULTS AND DISCUSSION

We know that in January 1914, the first European-style theater was opened in Samarkand with the play "Padarkush". The theme raised in Behbudi's play, which the genre described as a national tragedy, was also the most pressing shortcoming of society. In fact, horrible crimes caused by ignorance and ignorance still occur today. So, this clearly proves the importance of the topic at all times, the relevance of the idea. To date, it is possible to focus on a number of performances that have their place in the world of theater. For example, "Avalanche" at the Samarkand Theater, "Truffaldino" at the Uzbek State Drama Theater, "Double Carriage" at the Satire Theater, "Jenitba Khlestakova" at the Operetta Theater, "Khamsa" at the Russian Drama Theater, "Nights Without Day" at the Uzbek National Academic Drama Theater. including.

This does not mean that the shortcomings of theaters will be completely covered. In other words, there are performances in theaters where actors perform it over and over again, the director is not interested in the fate of the play after the premiere, new words are added to the work, and the performers are bored with the monotony. When a talented director has the ability to fascinate the team with the idea of the work, those around him will fully fulfill the task assigned to him and begin to support him. It is no coincidence that any theater does not need an aspiring director. [2. B-29.]

After all, the skill of the actor to serve the main idea has already been formed in our school by some teachers. Emotionality, attention to words, naivety, richness of plastic movement and facial expressions, musicality are the distinctive features of the Uzbek acting school. At the same time, the school has been formed and developed in three main directions that have common traditions and interact with each other. It is also a heroic romantic, lyrical-poetic and character-comedic direction. [3. B-86.]

Of course, the use of excessive phrases, words, pathos, and circumstances that are not subject to these laws can lead to a negative rather than a positive outcome by presenting a performance that is forcibly attached to the audience as a catharsis and risk-free work. So, we have raised an important issue and now we are looking for a suitable solution. While there are 49 theaters in the country, the Academic Theater of the Uzbek State Institute of Arts and Culture also operates as the 49th theater and has its own audience. Diploma performances, concert programs, creative meetings and events are held in the educational theater.

CONCLUSION

The Academic Theater has staged many successful performances throughout its career. In this case, the proper distribution of roles is of particular importance. Thesis work should be distributed in such a way that students have the opportunity to chronologically perform diploma performances for a wide audience in the academic theater during the internship. Let the third year students have the necessary professional experience from the second semester of the academic year until the graduation of the institute, strengthen their professional training. [1. B-110.]

It turns out that from the second semester of the third year academic year, the student feels like a ready-made actor, takes on responsible roles without fear and begins to perform. Of course, if this performance justifies itself, the actor will work tirelessly and do his best, and will be noticed by teachers and the authoritative theater management of our country. After graduating from high school, he gets a job in a theater, but an entirely different team, an entirely different stage can significantly limit the actor's potential. So, given the above problem - the fact that in the theater the actors' arbitrary processing of the play, the following - the student-performer has limited opportunities on the new stage, I think the following suggestions are important in this regard. The first suggestion: successful diploma performances should be performed by student performers on the prestigious theatrical stages of our country.

The second suggestion: it is expedient to include these performances in the theatrical repertoire, albeit for a certain period of time.

The third suggestion is to organize advertisements about the work being prepared until the work is ready; The fourth proposal would contribute to the development of Uzbek theatrical art, if such tasks as filming the show and showing it on the channels "Uzbekistan", "Culture and Enlightenment" would be implemented.

Then the importance of diploma performances in the formation of the spiritual world of student-performers will increase, as we have explained the term spirituality above, the aspirations of creative youth would have a special meaning and significance in their research. Because the student-performer, in contrast, works with a special responsibility on himself for the prestigious theater scene. As a result, more perfect works are created. In this way, I think that it plays a special role not only in the spirituality of student performers, but also in the spirituality of the audience. I think that such plays, which are approached responsibly at a time when theater is understood by many as a time of laughter and watching the actor's bacchanalia, would be a positive solution to this very relevant and topical issue.

REFERENCES:

1. Abdullaeva M. Directing. –T .; Sparks of Literature, 2016.
2. Umarov M. The tragedy and prospects of theatrical art. Theater magazine. –T .; №1 2018.
3. Rizaev O. Nabi Rahimov. –T .; Ghafur Ghulam Publishing House of Literature and Art, 1997.