
SPECTATOR AND THEATER: FEATURES OF CREATIVE DIALOGUE

Mukaddas Vakhobovna Akhmethanova*

* Ph.D,

Dean of the Faculty of the Uzbek State Institute,

Arts and Culture,

Tashkent, UZBEKISTAN

Email id: muqaddas_6919@mail.ru

DOI: 10.5958/2249-7315.2022.00242.8

ABSTRACT

The importance of art, its philosophical and aesthetic value is evaluated or rejected depending on the social environment in which the artist lives, the artistic and aesthetic taste of the public, and their worldview. Consequently, with this influence, the writer contributes to the development of artistic culture, the social and spiritual development of society. At the same time: "As art affects human spirituality, the cultural life of society, so spirituality and society affect the development of art, the ideological, artistic and aesthetic formation of the creator. This dialectical connection between spirituality and art is reflected, first of all, in their ultimate goal - the upbringing of a harmoniously developed person. But spirituality and art are realities that differ in their functional properties. The scope of spirituality, complex reality determines the tasks of art. For example, in every country, spiritual and moral standards have always been the criterion for determining the progressive or regressive aspects of art. Works that go beyond these norms are condemned and even thrown into the fire. This means that the spiritual and moral requirements of the time will affect the artist's work, the development of art.[1]; In support of the above, the article analyzes the work done in Uzbekistan over the years of independence in the field of theatrical art, and lists the tasks that need to be completed in the future.

The study used methods such as theoretical and methodological analysis and generalization of fundamental scientific works on the problem of the role of performing arts in society. The study examines the needs and desires of today's public based on the experience accumulated over the years of development of foreign and domestic theaters, and analyzes the participation of national theaters in global processes.

KEYWORDS: Art, Performance, Director, Actor, Spectator, Recipient, Artistic World, Idea, Vicissitudes, Catharsis, Aesthetic Value, Spirituality.

REFERENCES:

1. Mirziyoev ShM. The development of literature, art and culture is an important basis for the development of the spiritual world of our people. Speech by the President of the Republic at a meeting with representatives of the creative intelligentsia of Uzbekistan. "Hulk Suzi". Tashkent, 2017. pp.1-2.
2. Lorca G. Selected works in 2 vols.: Poems, theater, prose. Moscow: Fiction, 1975. 287p.
3. Abdusamatov H. Theater in the mirror of criticism. Tashkent: "Fan", 1993. 227p.
4. Alimasov V, Manzarov Yu. Spiritual and educational sphere in Uzbekistan: theory and practice (philosophical and social studies). Tashkent: "Navruz", 2014. 266p.

5. Tovstonogov G. Mirror of the stage. Journal of world literature. Tashkent, 2017;(5):180-188.
6. Brooke P. A director is also a director on Mars. Journal of World Literature. Tashkent, 2016;(10):142-151.
7. Kholbekov M. English drama of the Renaissance: William Shakespeare. Journal of World Literature. Tashkent, 2014;(5):164-169.
8. Koshzhonov M. Twelve lessons of art. Journal of World Literature. Tashkent. 2007;123(8): 145-151.
9. Goyibov N. Some questions of the development of art. Tashkent: Publishing house of literature and art "Gulom", 1970. 271 p.
10. Musomov N. In the evenings we cried: (Memories, fates, conversations and reflections). - Tashkent: Abdulla Kodiri National Heritage Publishing House, 1996. -213 p.
11. Ismoilov E. Mannon-Uigur. Tashkent: "Fiction", 1965. 194 p.
12. Umarov M. Rules of theatrical art. Journal of World Literature. Tashkent, 2014;(3):174-181.
13. Umarov M. The complexity of creating a stage character. Journal of World Literature. Tashkent, 2014;(11):156-157.
14. Sayfullaev N. Theater of the new era of Uzbekistan: development problems and research processes. Tashkent: "Mumtozsoz", 2011. 214p.
15. Oloviddin A. Spiritual decline and the spirit of creativity. Journal "Thought". Tashkent, 2011;(3): 27-28.
16. Mahmoud D. Poet about the theater. Journal of World Literature. Tashkent, 2016;(6):127-136.