

SPECTATOR AND THEATER: FEATURES OF CREATIVE DIALOGUE

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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.*

INTRODUCTION

Art is an artistic reflection of the social relations of its time... Because a work of art is an artistic world that reflects the feelings, thoughts and ideas that the artist dreams of, his mind and heart. Creating the world of art, representatives of theatrical art take into account the influence of creative products - performances on the social and spiritual formation of the individual, their compliance with the strategic goals of society. They choose the subject and object of the performances from the point of view of problems of public life, the interests of society, philosophical and aesthetic values, covering the thoughts and language of members of society. As the Spanish poet and director Lorca notes, "theater is a school of laughter and crying, a free department. From here, people can expose outdated false ideologies and spirituality, ridicule them and express the human heart and emotions with vivid examples. If the theater does not feel the

pulse of society through laughter or tears, does not reflect the breath of history, does not understand the suffering of its people, the beautiful landscapes of its native land, the national spirit, it should not be called "theater». [2]. A place like this is nothing more than a place to have fun.

The synthetic essence of the theater is manifested not only in the collectivity of its creative process and the integration of all other types of art, but also in the variety of goals of its existence. In particular, the social significance of the performing arts as a powerful communication channel has been recognized at different periods of its history. The broadcasting of public values was such an urgent need in ancient Greece that the authorities of the policies paid for the visitors of the amphitheaters for their time. In mid-17th century Spain, when "not individuals, but the nation as a whole devotes the lion's share of its daytime to art," leaving "service, workshops and fields" to the horror of the Jesuits, the best playwrights received the status of courtiers and enjoyed the special favor of Philip IV. The monopoly of the Imperial Theaters, introduced in the 19th century in two Russian capitals, gave the Ministry of the Court the ability to tightly control the impact of the stage on the public and thwart attempts to form unwanted public opinion. The same principle was successfully practiced by the Soviet government, which transferred all the theaters of the country to state support, to a stationary state and to ideological tutelage.

A detailed analysis of the role of the performing arts in society is the topic of a separate study, but it is important to emphasize that the degree to which the theater fulfills its social goals and objectives is directly related to its economic position. The theater needs money for its existence, and it can receive it, as already noted, from various sources: from the public, from the state, from public organizations, from various sponsors, donors and patrons of the arts. The more channels there are, the more confidently the theater can use freedom, and vice versa, monopolization of funding increases the risk of falling under control and diktat. Thus, one of the tasks of marketing is to ensure the economic stability of the theater by interacting with several sources of financial resources at the same time.

If we consider the relationship between the theater and the audience as a partnership, it turns out that the theater today is at a disadvantage. The viewer has the right to choose where to spend the evening; the theater has the rigid framework of the poster; the viewer has the opportunity to publicly express his opinion about the performance, and the theater does not even allow itself to insist on festive clothing and the well-behaved behavior of its audience; the viewer has access to historical, factual and empirical information about the theater - the theater, very often, has only an approximate idea of its own audience, and so on. Not everything in this situation lends itself to change, but at least one "injustice" the theater is able - and even vitally interested - to correct: it can collect as much information as possible about its audience, figuratively speaking - to conduct reconnaissance.

At the beginning of the new millennium, globalization and the high level of development of mass culture paradoxically led to the consolidation of individualistic tendencies in society. The fashion for admiration for the fact that "I am a particle of this power" (Mayakovsky) has passed, and today it is much more important "a person needs a person in him" (Tsvetaeva). The desire for individualization is gaining momentum: if 30 years ago it was possible to sing with confidence "my address is not a house or a street, my address is the Soviet Union", today the list of addresses, that is, opportunities for personification and contact, has been replenished with mobile phone numbers, Skype as well as email and blogging. The craze for the latter clearly testifies to the urgent need to demonstrate personality, individual self-expression, especially among young people. On the one hand, theater, as a public phenomenon, provides an opportunity for such self-presentation. On the other hand, a personal appeal to a person with any request or proposal raises

him in his own eyes, increases self-esteem, providing an opportunity for choice (to respond or not) and satisfaction from the consciousness of his own significance, value, etc.

The problem of the relationship between the theater and the audience arose simultaneously with the transformation of performance into a professional activity, that is, income-generating. No wonder those two who, according to the well-known aphorism of Vl. I. Nemirovich-Danchenko, walked around the city with a rug, spread it not in a back alley, but on the square, where there are a lot of people scurrying back and forth for trade needs - which means, in something chinks in the pockets (thus, the concept of "money" inevitably immediately appears next to the word "theater").

According to the logic of free, not coerced art, the artist's task is to offer a work, and the viewer's business is to want or not want to get acquainted and, then, accept or not accept it (after all, art should be free on both sides). If for an artist creativity is just a hobby, and he earns his living elsewhere (like Nero and Konstantin Romanov), then audience acceptance or denial is important for him only on an emotional level, which undoubtedly affects his self-esteem and inspiration. but not more'. If the artist has no other sources of income, if he is engaged in art professionally, then the audience's interest is important for him in terms of not only creative, but also economically, and is expressed in whether the public pays or does not pay. Since the artist, despite the fact that he lives, in many respects, in an ideal world, is not able to feed on the "single spirit" (or is capable of a very short time), he is interested in the viewer "accepting" and "paying". The viewer is not always ready for this. Thus, the contradiction is already inherent in the very nature of art, but it is especially acute in the field of performing activities. It can be resolved in four ways:

- 1) Create, not thinking about recognition, and hope for the justice of Providence;
- 2) Work with a clear focus on the average perceptions of the taste and expectations of the general public;
- 3) Find your own audience, a priori steadfastly passionate about this particular art, and limit yourself to it;
- 4) Convince contemporaries of their merits, even if they are not immediately able to discern them.

In the artistic process of Uzbek theatrical art, it is observed that our contemporaries are leading, reflecting on themes and ideas that reflect different aspects of life, and expressing the social and moral ideals of our people.

LITERATURE REVIEW

Research shows that domestic and foreign representatives of science and culture agree on the recognition and recognition of the priority of the educational function of theatrical art in the social and spiritual formation of the individual. In particular, according to Kh. Abdusamatov, "it is necessary to be able to show the human soul in all its complexity, to be able to delve into the "dialectic of the heart» [3].The main task of the theater is to educate the audience ideologically and aesthetically. In this regard, its task is to serve to improve the moral and psychological state. First of all, performances must be in harmony with the great cause of our people, because art must remain impartial, fair and honest under any circumstances». [4]. Alimasov and Y. Manzarov reflect on the tasks of art in general and try to illuminate and reveal its essence as a product of social and spiritual events in society: that is, if it contributes to the development of man-made artificial resources, it will fulfill its socio-educational function. Since the influence of art on spiritual life passes through the human heart and soul, every work of art, in the end, is a reflection of spiritual wealth, creative heart, and soul. But this perception is not a product of one-sided influence, changes in society, interpersonal relations, religious, moral and economic factors affect the ideological basis of the work, the combination of colors and tones through the creative spirit, heart ... Indeed, and the influence of the educational function of art is manifested in the motivation

of the recipient to create, create, create. At the same time, art primarily affects a person's emotions and, consequently, his consciousness, worldview and future actions and deeds. As the Spanish director and poet Federico García Lorca said, "theater is a social movement ... Theater is the most influential and useful weapon in rebuilding a country. A theater that knows how to listen to the needs of people, with its tragedies and musical works, is able to change the worldview of people in a few years. It is a barometer that reflects the high growth or decline of a nation. A nation that does not help create its own theater is either dead or on the brink of death». [2].

It should be noted that recently in our society, as a result of the principles of communication with people, listening to people's discontent, helping those in need, supporting those in need, freedom of speech has become a habit. Being with people on all fronts, carrying out reforms based on the intellect and thinking of our citizens is a factor that unites people to achieve the common goal of building a new Uzbekistan. As I. Ergashev noted, "the humane and democratic principles of the national idea serve as the basis and unifying factor that determines the harmony of human and public interest». Theaters are also among the subjective factors that induce artists to transform the national idea into the beliefs and beliefs of the people. People believe in the images of various heroes performed by the theater artists, in the images of spiritual and moral ideals embodied by them; the younger generation imitates and follows them, striving to be brave, courageous, and honest and just like them. To do this, the creators themselves must be perfect in all respects, progressive thinkers, keep up with the times and strive for constant innovation. Unfortunately, in modern artistic processes, innovative research, cardinal artistic and aesthetic innovations are rare. "If we look at the current creative environment in our country, it seems that it is in a state of stagnation, and many of our artists are surrounded by their own worries and problems. However, shouldn't cultural and art workers always be at the forefront of society, inspire people with their works, an active civil position and lead them to noble goals and achievements?» » [2];

RESEARCH RESULTS

The global coronavirus pandemic in 2020 has had a significant impact on the weight of performances in theaters and the number of spectators attending these venues. The pandemic has also forced theaters in developed countries to operate in a new style and new form. The absence of performances for several months resulted in the fact that theaters lost billions and faced a creative economic crisis. ..While most cinemas have been completely closed due to the pandemic's quarantine regime, some have shown their performances live on television for some time. The coronavirus pandemic has resulted in a significant reduction in live communication and creative relationships between the performing arts and the recipient (audience), as well as an impoverishment of the theatrical repertoire. For example, from the repertoire of the Uzbek National Academic Drama Theater for December 2020, only 7 repertoires were staged, and for January 2021 - 13 repertoires based on the works of local playwrights ... The situation is even worse with the theaters of the capital and regions with limited material and technical capabilities. As G. Tovstonogov noted, "the nature of the theater is as follows: if yesterday's problems become obsolete today, then today's problems will lose their significance tomorrow. Each performance can be performed ten, one hundred, a thousand times, but it is impossible to create a theatrical art with repeated performances» [5].Of course, it should be noted that even during the quarantine period, new performances were rehearsed online in our theaters, and even the Republican Festival of Young Artists "Debut - 2020" was held according to medical rules. This is a modern artistic process and an attempt to communicate with the recipient, indicating that the obsolescence of the repertoire is palliative.

In fact, today, with the accumulation of conflicts and disagreements, it is necessary to think about the pace of development and adaptation of theaters to the requirements of the times. Once upon a time, cinema and television were considered the main competitors of theaters. As Peter Brook

writes: "It is thanks to the existence of cinema and television that the theater is in constant motion to maintain its place and position in the modern world» [6] [was](#) ambitious. However, in recent years, information and communication opportunities that have emerged and taken a permanent place in everyday life have become more and more creative in the art of theater. This requires thinking, awareness of the artistic and aesthetic processes taking place in the world, creative innovations, and the invention of new ways of communicating with the audience.

As you know, drama is the most modern and complex type of artistic word, the basis of theatrical art. Poets and writers, in poetry and prose, directors or actors, after years of testing themselves on stage and perfecting their creative abilities, turn to drama. Shakespeare, for example, played many roles in theaters over time before he began his career as a playwright, and it is interesting to note that his fortune in this area was not so great. M. Kholbekov writes that "at that time it was customary for the authors to dedicate their works to Queen Elizabeth and the nobles of her palace, for which these famous dignitaries gave awards, pensions and even took them under their patronage. Shakespeare, under the protection of his friend the Earl of Southampton, could create freely, and his life and literary activity flourished and». [7]; In this sense, M. Kushyanov: "When and in what genre talents are more manifested depends on the requirements of life». [8]; Was true; However, the environment of cyborgs under their auspices allowed Shakespeare to create such plays as King Lear, Othello, Hamlet from the life of the nobility, to expose the vices of officials, the tragedy of injustice, evil, and the spiritual decline of society. In other words, the word did not interfere with creative freedom. Consequently, "Art is an integral part of spirituality, rich in mechanisms of artistic, aesthetic and psychological impact. Art embodies the brightness of colors, harmony of melodies, grace of behavior, philosophical observation of lines. Because art is as colorful, complex, and sometimes hypocritical as life, it evokes hypocritical thoughts, attitudes and emotions, so its value also varies. But the most important criterion is talent». [9]. In this sense, it is safe to say that Shakespeare's unprecedented talent and immense genius allowed him to create works that are relevant, relevant and relevant for all peoples. At the same time, kings, earls and other high-ranking officials who sponsored artists like Shakespeare deserve applause and appreciation for not infringing on his creative freedom. True, Shakespeare created most of his works based on past events, ancient sources. At the same time, his works are appreciated by the public not only for their historicity, but also for the fact that they managed to convey the spirit of the period to which they belong, are always relevant and relevant. Because an unanswered show cannot live long on stage. As Kh.Abdusamatov noted, "the topic touched upon, the heroes created are so real, convincing, significant that if the realities of life are reflected, the laws of the development of the era are visible, they are imbued with the spirit of the world. Times, conflicts are vital». [3]. Only then will the socio-artistic value of the performance increase, and it will arouse great interest among spectators and students.

Critical thinking of people is gaining growth, drawing the attention of society to many social and spiritual problems. A democratic society makes a worthy contribution to the formation of public opinion about a just state, to ensuring the work of officials with the people. While this may not affect the recipient's entire existence in the art forms, the art of cinema in particular is dominated by the creators of the series. Unfortunately, the ineffectiveness of dramatic material and amateur performance in them leads to a decrease in the aesthetic tastes of the audience, a decline in the moral and aesthetic values of true beauty, splendor, love, kindness, distortion and change of society - the spiritual ideals of our people. To be honest, today the tradition of mentoring in all areas of creativity is in crisis. There are no older playwrights, directors, actors, stage performers who enthusiastically approach the work of young artists, express their ideas and embark on the correct artistic and aesthetic path. The stories of Mannon Uygur, ShukurBurkhanov, MashrabBoboyev, Georgy Brim, who once stroked the heads of young people, taught them experience, left a large creative school, are told, written and read like fairy tales. But it is difficult

to give a positive feedback that the generation left by them shares their experience with the younger generation, teaching them objectively and honestly. It is a pity that some young artists who did not receive a pedagogical education turned art into business, wrote, staged and played in plays, could not go beyond imitation and create "industrial products" free from high human feelings. In fact, freedom of creativity and "democracy denies imitation, it reveals all the freedoms of self-expression ... Imitation is the inability to think for oneself, create one's own style, get tired of seeking, be greedy, or be incompetent. Today, those who use creative freedom to announce their favorite "something" to the public should know that no matter how free and independent they are in the process of artistic creation, the recipient (viewer, listener, connoisseur of art) knows that make. Accept or reject what to watch or not. They are so free. Today, presenting a product of creativity, far from artistic integrity, alien to high morality and artistic taste, one can only evoke public resonance and laughter. As Peter Brook put it: "To offer a spectacular performance that tickles the inclination of animals is a work of art that deprives the theater of aesthetic beauty». [6]. It is too early to say that the creative freedom that has been established in our society today has illuminated the horizons of Uzbek drama, laid the foundation for the creation of works of different genres. The economic hardships of the early years of independence, probably due to the extremely low pen fees paid to writers, led to a sharp decline in the number of playwrights. A certain stagnation was observed in the works written earlier by I. Sultan, HayitmatRasul, H. Muhammad, Sh.Boshbekov. Apparently, the processes of transformation of thinking in the transition period also affected the writers who worked in this art form. Back in the 90s of the last century, the number of visits to theaters decreased, and the auditoriums were practically empty. In his book, published in 1996, N. Musamovregrets: "The number of spectators going to the theater has sharply decreased. The point is not that tickets are not sold out, but that someone has to go to the theater and evaluate the actors. I wish the halls were always full of fans, and our audience would be hundreds or thousands of times larger than it is now». [10]. This means that the true social essence and aesthetic meaning are acquired only when the product of creativity reaches the consumer. On the one hand, it is a natural process when artistic and aesthetic needs are reduced in times of economic hardship. At the same time, the inability of theaters to properly advertise their creative products, poor local marketing, lack of public relations - press, television, radio, Internet sites, advertising agencies - are some of the factors that lead to a rapid increase in the decline in some performances.

During the years of independence, the founders of the Uzbek National Academic Drama Theater became more interested in serious drama, but in many cases, they did not reach their audience. This shows that even at the National Theater the issue of working with the audience, promoting performances in various ways is not relevant. This proves once again that the Uzbek audience is more in demand for performances based on family events in the genre of comedy than serious socio-historical dramas, and that theaters form their repertoire based on this demand. At the same time, the use of modern methods of marketing, management and advertising in theater practice shows that playwrights must create modern performances that attract the attention of the audience. Unfortunately, most of the main characters of the works created today seem to be far from real life, like book people. This does not convince the public and does not affect the philosophical and aesthetic worldview of people.

The talent of a creative person is manifested in the inflexibility of his creative will, despite the hardships and contradictions of life, in faith in his philosophical and aesthetic ideas, in the fact that he sings them aloud, in living his life is faithful to social and moral ideals. Alisher Navoi, who fought for truth and justice until the end of his life, Boborahim Mashrab, who did not give up his profession, and Abdulhamid Chulpon, who fought for the freedom of the Motherland, the people, are symbols of both human and creative. Will and spiritual courage. So, the talent and skill of the playwright, his pain, deeply rooted in his heart since childhood, served to transform the reality of

life at a professional level into an artistic reality, the social pain of society. It should be noted that the intensive socio-political processes taking place in our society, the pragmatic approach prevailing in the minds of people and its consequences, the growing socio-moral problems - corruption, prostitution, bribery and drug addiction, creating social dramas, creating the image of a hero of our time. The current task remains ahead.

For almost two and a half thousand years, that is, from the inception of the theater to the present day, the drama "prevented the theater from conquering the highest peaks", "always in debt", "did not keep up with the turbulent times"... Unfortunately, the works staged in the Uzbek theatrical art show that our playwrights are still under the protection of history, folklore, lyric-romance and "in debt" to the theater. Apparently, creative indifference, lack of motivation to be active and, most importantly, weakness of civic position are the main reasons for the current artistic and aesthetic stagnation. It is known from history that it was the strong civic and creative position of the Uzbek Jadids, the German and French Enlightenment that inspired them to high progressive ideas. As long as there is social life, theatrical art should not lose nationalism, responsiveness, activity and dedication of artists, unity with the people. As G. Tovstonogov wrote: "If the theater moves away from reality, if it does not strive for the bright poetics of life, if the creator does not have the opportunity to observe, if the creature does not go through the thinking cycle, the game will decline». [5];

It is known that Mannon Uygur, one of the founders of the modern Uzbek Theater, also paid special attention to the processing and improvement of the plays of playwrights. For example, in the process of working on the second version of the drama "Alisher Navoi", the authors advised Uygun and Izzat Sultans a lot on the history of Uzbek classical literature, the past of the Uzbek people. ... So, creative cooperation is a factor in the further development of works of art, a kind of aesthetic law». [11].

Researcher M. Umarov writes in response to a question about the specific and complex aspects of drama, including the obstacles to freedom of the playwright in the process of character creation. This aspect does not meet the directors' requirements. If the character does not comply with the rules of the genre, then the requirements of the scene will not be met. Another aspect that limits the playwright is the movement of characters in time and space. This action must correspond to the logic of the event, genre, character and idea of the work. The most dangerous thing is to limit the fate of the character by worrying about "who can bring this character to life» [12].

In other words, an experienced playwright creates a character for a particular actor. The creation of a character based on acting ability limits the artistic potential of the work. The character does not develop freely, living his life, and falls into shape at the level of the intended actor. He becomes a copy copied from this actor. Worst of all, the actor who plays him stops creating and copies his previous character without spending any effort. Indeed, in the process of artistic and creative research, there are cases when some images adapt to the role of this or that actor, consciously adapting this or that character. [13]

It is known that the development of each industry depends on the thinking of a new generation of specialists entering the industry, their desire for research and innovation, as well as their organizational, methodological and legal support. N. Sayfullaev writes: "One of the processes taking place in theaters is the change of generations. The fact that in most of the performances of the theater's repertoire today the main performers are young confirms our point of view. Most of them continue their creative activities in theaters. Naturally, young people bring the breath of time to theaters, new interpretations of direction and acting. It is necessary to accelerate this process, that is, to attract more young directors, actors, artists, choreographers to theaters, to increase the efficiency of using their talents» [14]. Indeed, the enhancement of the creative potential is formed

not only through the effective use of existing forces, but also through the attraction of new, young professionals to the troupe. But theater is such an office where you can always find roles for actors of any age. In an objective and normal situation, theater artists work in a stable office for the rest of their lives. Within the existing economic opportunities, the theater will have a limited number of seats in the state table. This creates certain difficulties for young artists who graduated from higher educational institutions to enter the world of art to find their place. Today, the names of such actress as G. Sharipova and Z. Solieva, who worked for many years at the Uzbek National Academic Drama Theater and left the troupe after they were officially reported missing, are well known. In addition, it is no secret to anyone that many young directors, actors, and artists move to other spheres in search of stable work, lack of creative space and continue to work abroad. Therefore, the process of generational change in theaters, as N. Sayfullaev said, is not fast and not simple, but rather slow and complicated. Unsurprisingly, this is one of the reasons for the stagnation in Uzbek theatrical art and the lack of innovative research. Because a creator, by his very nature, is a person who specializes in the transmission and presentation of his inner world, the artistic and aesthetic product of the world of thinking, to the recipient (viewer, listener, reader). If he does not find a form for his aspirations, a candidate for his research, he may become depressed, alienated from his field, from the whole society». [11];

So, along with freedom and creativity, a person needs a strong spirit. The spirit gives a creative personality vigor, strong passion, aesthetic pleasure. According to rationalists, the basis of creation is only in the intellect, and creativity is a mental movement aimed at knowing existence as an object ... On the contrary, people with average abilities use PR, advertising tools, become "stars", become famous, gain respect.

The artistic flair scene includes well-formed actors with strong philosophical and aesthetic thinking and creative talent. "The images created by such artists become the spiritual heritage and the spiritual heritage of the nation. Their work can be shown to young people as an example, passed down from generation to generation». [15].

It should be noted that in our country some work is being done to educate artists who can be "exemplary in their work, passed down from generation to generation» [16]. For example, the Festival of Young Artists' Debuts, which was first held in 2005 and then became a tradition, is an important factor in the selection of talent and their appearance on the big stage. The works of young artists in different genres and trends at these festivals are recognized by the public. However, the question of the further creative fate of this young playwright, young director, young actors, whether their artistic and aesthetic activity is monitored, remains relevant. To be honest, we did not find any information about this in our research. In fact, as Lorca notes, "in our conflict, the artist must be with his people, cry and laugh together» [2]. Only then will growth and development begin to manifest itself in the philosophical and aesthetic thinking of all members of society.

CONCLUSION

RESEARCH RESULTS

One of the processes taking place in theaters is generational change. The fact that in most of the performances of the theater's repertoire today the main performers are young confirms our point of view. Most of them continue their creative activities in theaters. Naturally, young people bring the breath of time to theaters, new interpretations of direction and acting. It is necessary to accelerate this process, that is, to attract more young directors, actors, artists, choreographers to theaters, to increase the efficiency of using their talents. Indeed, the enhancement of the creative potential is formed not only through the effective use of existing forces, but also through the attraction of new, young professionals to the troupe. But theater is such an office where you can always find roles for

actors of any age. In an objective and normal situation, theater artists work in a stable office for the rest of their lives. Within the existing economic opportunities, the theater will have a limited number of seats in the state table. This creates certain difficulties for young artists who graduated from higher educational institutions to enter the world of art to find their place.

SUGGESTIONS

Theatrical activity has great cultural potential. This is a special social institution that serves as a means of satisfying a wide variety of human requests and needs. It is important for directors, set designers and actors creating a performance to remember the system of factors that determine the nature of the audience's assessments of their work. The main factors include: the personal and artistic experience of each spectator, the moderate novelty of the expressive means of theatrical art and the originality of the script-director's move, the balance between traditional and avant-garde artistic and expressive means, the impact of the performance on the psychoemotional and cognitive sphere of the viewer, emotional release as a result catharsis. The complex of these factors explains the heterogeneous nature of the audience's assessments of the same performance. However, it is precisely this contradiction that stimulates the further development of the theatrical art.

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