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NATIONALISM IN THEATRE AND HIS REFLECTION IN SPIRITUALITY OF PERSONALITY

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Аннотация: мақолада санъатнинг қайси тури бўлмасин, унда миллийлик акс этиши лозим экани, асарларда миллатнинг руҳияти, ўзига хослиги, маънавий-эстетик қарашлари мужассамлашуви ҳаётий кузатувлар асосида исботлаб берилди. Шунингдек, ана шу хусусиятлар орқали умуминсоний муаммолар ҳақида санъат тили билан сўзлаш жамиятда инсон тафаккурининг юксалишининг омили эканлиги илмий асосланади.

Калит сўзлар: демократия, мажозийлик, ижтимоийлик, тарихийлик, байналминаллик.

Аннотация: в статье на основе жизненных наблюдений доказывается, что любое искусство должно отражать в своих произведениях национализм, сочетание психики, самобытности, духовных и эстетических взглядов нации. Это также научно основано на том факте, что обсуждение универсальных проблем языком искусства через эти особенности является фактором подъема человеческого мышления в обществе.

Ключевые слова: демократия, образность, социальность, историчность, интернационализм.

Annotation: on the basis of life observations, the article proves that any art should reflect nationalism, a combination of psyche, identity, spiritual and aesthetic views of the nation in its works. It is also scientifically based on the fact that the discussion of universal problems in the language of art through these features is a factor in the rise of human thinking in society.

Key worlds: democracy, figurativeness, sociality, historicity, internationalism.

Introduction. Nationality is one of the most important areas of art, such as democracy, liveliness, sociality, history, and internationalism. It cannot be an artistic genre, a type that does not reflect the nationality. Regardless of the type of art, each artist unwittingly embodies the spirit, internal and external appearance, the nature of thinking, the tone of voice, the mentality, moral behavior, the spiritual and aesthetic appearance of the nation to which he belongs. These features clearly demonstrate the difference and unity of one people or nation from others. Aesthetic realities, such as beauty and ugliness, glory and humility, tragedy and humor, in the work of each nation acquire originality and uniqueness as a result of the inclusion of the national

spirit, national values and traditions of this people. Therefore, works that express national art with a high class of artistic skill always arouse the interest and admiration of art connoisseurs.

Literature review. As you know, the nationality of the Uzbek people is reflected in the unique, inimitable and socially diverse spiritual and material heritage, ethnoculture, which has been formed and developed over the centuries. “Ethnoculture is the core of national culture as an aggregate of material and spiritual wealth created by ethnic groups. Its main functional feature is the preservation of material and spiritual wealth created by ethnic groups, their transfer to future generations, serving the national identity, the formation of national pride, patriotism and nationalism among young people”[1]. The national culture and the ethno-culture that makes up its core were formed under the influence of the geographical area of residence of our people, the nature of our country, the specific living conditions, the existing political authorities, developed in dialectical connection and underwent certain transformational processes. Nationality is manifested in the forms of customs and traditions of our people, various rituals and holidays, field performances, costume culture, everyday life, folklore and applied art. As noted by W. Utanova, “Nationality is the basis of folk culture. There is no national culture that does not support nationalism”[2]. Examples of folk culture reflect the national spirit and national consciousness of our people, the national dialect and language, such moral principles as patriotism, heroism, hard work, aesthetic views, views, economic attitude to beauty and glory, tragedy and humor. As O. Nishonova writes: "The main aesthetic value of the national features of the Uzbek ethno-culture is that they (that is, the Uzbek ethno-culture and its national features) are in harmony with good moral principles and etiquette. This is a beautiful, noble, humane morality, which is expressed in Uzbek folk art and art at the level of unique aesthetic values. All images created in Uzbek folk art and creativity, their life and behavior are measured by beautiful moral norms” [3].

Research methodology. Answering the question “What is the reflection of nationalism in folk culture?” Researcher U. Utanova classifies these features as follows:

- in the continuation of the socio-historical experience of the people;
- in the way of life of people, ways of creating an economy;
- in socio-semiotic and intergenerational communication, exchange of information, for example, linguistic;
- in religious beliefs;
- in the ways of perception, understanding and expression of the world, in the epistemological presence;
- in stable traditions;
- in ensuring the existential integrity of national and cultural life through the continuity of subject-object relations[4]. These features show that nationalism covers all aspects of people's lives, its ontological existence, the meaning of its past, present and future, which is primarily reflected in folk culture. U. Utanova writes:

“In the existential sense, folk culture is primarily a product of the socio-historical experience of generations. Therefore, popular culture is not just a sum of wealth that

is voluntarily received, it is a beacon, a program that generations must rely on, accept, turn to illuminate future cuttings unknown to them, like a lamp. Nationality means the use of this beacon, the program” [5].

Analysis and results. Nationality and universality come to art in interconnectedness, interconnectedness. A pure national work of art cannot succeed. Works with a high degree of nationalism and universality will at all times be recognized by both fans (recipients) and professionals.

The ability to combine national and universal values depends on the artist's artistic skill, the level of artistic thinking, the scale of his talent. At the same time, it should be noted that the work is a product of the artist, the artist is also a product of the environment and the period in which he was born, lives and creates in accordance with the requirements of the time. If we look at the history of dramatic works, we see that this art form is a modern form of creativity. It can be seen that they took up the pen under the influence of the problems they faced, the thoughts that tormented them, the adventures they experienced, and that their work acquired a nationality in both form and content and reached a universal level.

In its history, the Uzbek theater has always been a priority in expressing the nationality, the national essence of our people, the national character of our people, the national-spiritual image.

Since ancient times, field performances, samples of folk theater, puppet theater, in general, Uzbek ethnic culture and national culture, interpretation of the national spirit, national character, national images of national heroes, national traditions, customs, national spiritual image. of our people, showing ethnography, performing samples of folklore. These “artistic and aesthetic means are one of the most important features of the national and spiritual image of the Uzbek people, playing a key role in the transmission from generation to generation according to the principle of continuity”[6].

At the end of the XIX th century and in the first quarter of the XX th century, the Jadids, who wanted to develop society in all its aspects, saw the theater as a model, “literary influence”. Mahmudhoja Behbudi, Abdulla Avloni, Munavvarkori Abdurashidkhonov and other Jadids, who brought the first European theater to our country and implemented it, sought to educate people and raise their consciousness through theatrical art.

For example, Mahmudhoji Behbudi's play Padarkush, published in 1913, was staged by the Turon troupe in 1914 and was recognized as the first national theatrical work in the country to attract the attention of many. Because “the events of the performance are written directly from the life of the audience”[7]. In the 14th issue of the same year, the magazine "Oina" published a review “The First National Theater in Turkestan”.

The popularity of theatrical art among the local population and the intelligentsia, as well as the formation of a strong public opinion about it, is evidenced by the creation of more than thirty national plays in the period from 1911 to 1916 [8]. It is known that in the press of 1910-1920 there were speeches about each performance, for example, Ashurali Zahiri wrote dozens of reviews under the pseudonym “Spectator”, M. Shermukhammedov published about twenty articles [9].

D.Kadyrova writes: “At first and in the first years of Soviet power (1914-1927), the new Uzbek theater of the European form was able to reflect certain historical and modern events on the basis of written drama with the use of special decorations, costumes, equipment and lighting in the building, on a stage, separated from the audience. It was influenced primarily by the Azerbaijani, Tatar and partly Russian theaters, trying to instill in the public national ideas and national pride, instilling the ideas of enlightenment in them”[10]. So, in conditions of oppression, even in colonial conditions, the main goal of our enlightened ancestors is the formation of national identity, national pride. “Real artistic comprehension of the nation’s social life, the issue of the primacy of the national spirit has reached the level of aesthetic need” [11]. For example, Mirmukhsin Shermukhammedov wrote in his 1914 article that works of art should be national, that works of modern content and forms should reflect national aspirations and that any work of art should serve the development of the nation.[12] However, the formation of national thinking, the desire to spread the ideas of freedom and national independence was not easy: first tsarist Russia, and then the pressure and censorship of the Soviet government constantly persecuted our leading intellectuals and artists.

With experience working at renowned theater studios in Russia, Mannon Uygur was one of the directors who laid the foundation for our contemporary theatrical art and applied an innovative approach to this work. He began experimenting in the form of a performance, looking for an answer to the question “how should a young Uzbek theater look afterwards?”[13]. In the play “Attack” the European theater and clowns followed the path of synthesis of the traditions of the Uzbek national theater[14]. Thus, the modern Uzbek national theatrical art, which is still in its infancy, contributed to the formation of a new image. According to E. Mukhtorov, the experience of working on Shakespeare's poems is a great way to interpret Uzbek historical dramas and, first of all, “Mukanna” by H. Olimjon, “Jaloliddin” by Maksud Shaikhzod, Uygun and I. Sultan “Alisher Navoi” staged by Mannon Uygur. They have become a classic example of our national scene. The principles of interpretation of historical realities and images of historical figures, based on these performances, are still alive in the Uzbek theater[15].

One of the urgent tasks during the years of independence was to increase the role of nationalism in the theatrical art in the education of a perfect person, turning him into one of the means of strengthening independence. In particular, “in the first decade of independence, the repertoire of our theaters was dominated by performances appealing to the system, style and means of the national performing arts.” In this regard, there is a tendency to rely on the national and spiritual heritage, to show and interpret the national spirit, national character, national customs and traditions, rituals of our people, to create the image of national heroes.

Kh. Abdusamatov writes: “On the stage of the theater the issue of nationality was raised, especially recently - in the process of gaining independence by each republic. For this reason, criticism is increasingly focusing on the problem of the originality of national art. It is important to explain the difference between Uzbek art and the art of other nations”[16]. It should be noted that the process of returning to nationalism, transforming it into a stable reality in our society, creating a national character,

interpreting the images of national heroes took place in conditions of heated discussions and contradictions. Observation and interpretation of the realities of this period show that in the first years of independence there were forces, parties, sometimes in a conservative, sometimes even in an aggressive mood. In fact, as M. Tulakhodzhaeva wrote, “the commonality of cultures requires respect for the free development of each culture, different views and traditions, and the use of various forms of cultural cooperation”[17]. Because the reflection of nationality, understanding of nationality, recognition, preservation and development of citizenship should not lead to national harshness, national restrictions. U.Normatov recalls that some of the works included in school textbooks in 1991 caused serious protests from teachers: “The debate over the tragedy of King Oedipus lasted for almost ten years. Moreover, the reunion of mother and son in “Oedipus King” is not in line with our morality. So does this Western morality apply to Western morality?! The tragedy is that the main character, Oedipus, learns that such an ugly fate is in his head and runs away from it. But against his will, he unwittingly gets into this trouble. When the trouble is revealed, the mother is hanged, and King Oedipus is roasted in the fire of conscience, honor, cut out his eyes with his own hands and condemns himself to death. Thinking about the boy's intimate relationship with?! How long will it take us to explain this?”[18]. The scientist is also concerned that the rejection and inability to understand the art of other peoples under the motto of nationalism is a sign of the limited aesthetic knowledge and worldview of this perceiver.

The years of independence have been vividly reflected in the Uzbek theatrical art in stage solutions and interpretations, creative credos, philosophical and aesthetic concepts of national directors B. Yuldashev, O. Salimov, N. Abdurakhmanov. “These theatrical decisions did not fall from the sky, but stemmed from a widespread appeal to means of expression, the legacy of traditional performing arts, as well as current trends in the world's performing arts”[19]. Theatrical performances by B.Yuldashev for the anniversaries of ancient cities, outstanding scientists and commanders, state events such as Independence and Navruz, oriental songs, festive performances, were noted for monumentality, greatness, oriental national philosophical and aesthetic thinking.

In the performances directed by O. Salimov “Five wives of the master”, “Journey to Tashkent”, “On a crying horse” and others. The wisdom and subtle character of our people were interpreted in the style of a deep grotesque, against the background of laughter and tragedy. He has received numerous national and international awards.

The role and place of artists in the reflection of nationalism in the performing arts are very important. They need to create and place everything in its place, from makeup to lighting, from costumes to all the supporting elements on stage, so that they can reveal the artistic and philosophical idea of the work. To do this, the set designer-artist must, along with the director, understand the essence of the performance, invent and create a new stage solution, using their artistic and aesthetic imagination. He is helped not only by his artistic abilities, but also by his knowledge of history, ethnography, philosophy, and other sciences.

On our theatrical stage, not only the nationality of the Uzbek people, but also the characteristics of fraternal peoples, near and far abroad, national spirit and thinking, national character, moral and aesthetic views, lifestyle, art, music, costume culture, plays by playwrights of different nationalities have been successfully interpreted. One of these unique philosophical and romantic dramas is the play “Almandar Marries” by T. Minnullin to the music of R. Solikhov, staged by N. Kobulov in the early 2000s at the Musical Drama Theater named after Mukimi. The main roles in the play are performed by F. Akhmedov, M. Ikhtiyorova, D. Safayeva, T. Pirdzhonov, T. Rahimov. Translator Said Ahmad was able to localize and nationalize the play in the process of translating it into Uzbek. In addition, the unity of religion and language is the basis of the community and commonality of philosophies, cultures and nationalities of the two peoples.

Although our social life, people's way of life, their attitude to literature and art, clothing culture became democratic, and nationalism declines and disappears under the influence of globalization, after the Soviet era, more attention was paid to reflecting nationalism in all arts. At the same time, firstly, our state encourages nationalism in art in accordance with the strategic development of the country and the requirements of the national idea, and secondly, the growing awareness in society of national identity, the desire to enter the World arena through the national image encourages artists to create national works.

Conclusion. Therefore, discussing the above idea, Shukhrat Rizo states: “Although the idea of the theater as a place of relaxation took root among people, it never served this purpose. That's right, theater is a performance, a performance. In it, both in the past and in the present, the unique behavior of people, social life, harmony of dreams, love and suffering - all this is beautiful, magical, causing laughter or tears, amazement and excitement. But this is not in vain. Is it possible to turn an exciting spectacle into nonsense? After all, when a play is staged, the heart and mind of the audience are in motion. A worried person is not a person who has gone to bed, or a person who thinks is a person who is resting!”. That is why the great reformer of theatrical art Konstantin Stanislavsky once said: “People come to the theater as entertainment, and from there they think”. In fact, in whatever era the theater considers its highest mission to mobilize people, society, its promotion, development. Indeed, theatrical art is designed to interpret high social and moral ideals, to motivate audiences to glorious goals. At the same time, market relations, pragmatic sentiments prevailing in society, and a consumerist approach will inevitably affect both the demand of the audience and the supply of creators. This is such a cruel event and process that when considering it, considering any artistic and aesthetic plans, social and moral ideals are not taken into account. Encourages, and sometimes even forces, theaters to create based on market requirements (spectator, recipient's aesthetic need).

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