

National reforms in Uzbek theaters during the years of independence and its role in cultural development.

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Abstract: The article talks about national reforms in Uzbekistan during the years of independence, especially the importance of theater art in spiritual and cultural development. Due to the independence, the advanced trends and creative research in Uzbek theaters to restore national values and traditions based on the national heritage are shown on the example of the capital and provincial theaters.

Key words: world and national classic dramaturgy, national values, national reforms, modern themes, repertoire, "Teatr" magazine, spiritual and cultural life, historical theme, domestic moral comedies.

After Uzbekistan was declared an independent state, a new era began in the life of the Uzbek Theater. Due to the independence, creation based on national heritage, striving to restore national values and traditions took a serious shape. During this period, the following advanced trends and creative researches are visible in the Uzbek theater:

First of all, the weight of the historical theme in the repertoire of theaters increased. Dozens of stage works have been created, highlighting the life and struggle for development of our great ancestors - scholars, poets, statesmen, military commanders. Scholars such as Bahouddin Naqshband, Hakim al-Tirmizi, Imam al-Bukhari, who were forbidden to even be mentioned on the stage during the Shura era, based on the book "Avesta" stage works illuminating the life of Zoroastrian were created, enriching the spirituality of the audience of our time, changing the views on historical and religious beliefs. In particular, about 20 plays created about Amir Temur and the Timurids became a great event in our spiritual and cultural life. Secondly, in the modern Uzbek Theater, "Sultan of Muqabbat", "Mashrab" (National Theater), "The Secret of the Princess of China" (Russian Theater), "Umar Khayyom", "The Sacred Order of Love" (Youth Theater of

Uzbekistan), "N "falakman, na farishta" (Mukimi Theater), "Shaykh San'an", "Raqsu Samo" (Eski Masjid Theater Studio) shows that our theaters boldly tackle the most complex topics and discover new sources. In this direction, a new interpretation of Alisher Navoi's works on the stage of the Theater began.

Thirdly, examples of world and national classic dramaturgy were staged in modern interpretations and tools. Navoi, Shakespeare, Moliere, Ayni,

Stage interpretations of the works of Behbudi, Fitrat, Qadiri, Cholpon, Avloni, Gafur Ghulam testify to this. Fourthly, ethnographic and folkloric sources, which were previously considered a sign of backwardness in theaters

the use of tools is evident as a whole methodological direction and serves to strengthen the national identity of stage art. Capital and regional theaters based on the heroic epic "Alpomish".

about 10 plays created on the stage are also a sign of the perspective of this direction. Fifth, works on modern themes in dramaturgy and theater

was created, and the staging is getting more and more significant from year to year. Contemporary topics are mostly being worked on within the genres of melodrama, comedy, and tragicomedy. Especially comedies of domestic morals are wide of the repertoire of theaters

took place. During the years of independence, puppet theaters started working in Fergana, Khiva, Karshi, Namangan, Termiz. The community-based youth theater named after Abbas Bakirov was taken over by the state and transformed into the Andijan Children's and Youth Theater (1990).

"East and West" Theater Arts Festival, "Khumo" International Youth Theater Festival, "Navroz", "Andijan Spring" Republican Theater Festivals, "Muloqot" theater studio with Germany's "Ander Ruhr" theater held in Uzbekistan

Bilateral conferences and festivals of puppet theaters held on the basis of the "Silk Road - Theater Tour" project are playing an important role in the development of theater art in a new social environment. Uzbek

theater groups went on a creative tour to a number of countries in the world and demonstrated the achievements of Uzbek theater art.

The decree of the President of the Republic of Uzbekistan "On the development of the theater art of Uzbekistan" issued on March 26, 1998 and the creative development "Uzbekteatr" adopted by the Cabinet of Ministers of Uzbekistan on this basis

The decision on the organization of the activities of the production association defined the strategy of theater art. On this basis, the creative production association "Uzbekteatr", under it the "Atrmadad" foundation, the Union of Theater Artists

was built. "Teatr" magazine was published. Various seminars and festivals are held regularly. In accordance with international agreements, relations are being established with creative organizations and international associations in foreign countries. American director David Kaplan, British Michael Berkut and other Uzbek theaters, B. Yoldoshev in France, N. Abdurahmonov in Israel, and M. Yusupov staged works in the USA. Hamza Theater was replaced by a modern magnificent building, and by the special decree of the President of the Republic of Uzbekistan on September 21, 2001, this theater was given the status of "National Theater". Today, many theaters are operating in our country. In particular, a number of reforms and renovations took place in the theaters of the Fergana Valley, which is considered the cradle of professional theater art and nurtured many schools of theater art. During this 32-year history, many theater directors and actors have appeared in the theaters of the Fergana Valley, and highlighting the history of their unique creative activity is one of the important and urgent tasks of today. After all, it is impossible to imagine and build the future without history. After all, their unique creative methods, directing and acting schools serve as an important master class for young people. Besides, the lessons of history always encourage a person to act thoughtfully. In particular, Fergana theater's approach to real life was shown in a number of original plays that came to the world due to the freedom of creativity during the Independence period. "Amir Temur and Tokhtamishkhan" (T. Mirzo), "Love that does not fit in the sky" (Y. Sulayman) aimed at Al Farghani, "Journey to Paris" (Moliere's play, adapted by Sh. Boshbekov), where the feeling of pride in the history of the past contributed

to the stage play. "I'll find an old woman, dadajon" (A. Khursandov), "Bakht ogrisi" (I. Tursunov), "Tikansiz hedgehogs" (Sh. Boshbekov), "Trap" (R. Tom) and others are the best performances of the theater in recent years. S. Ahmedov, Yo. Hotamova, H. Ikromov, S. Hakimov, I. Sultanov, M. Shomurodova, R. Kholbekov, Q. Khudoinazarov, A. Ishakov, director. M. Gulomov, conductor A. Umarov and others are leading creators of the theater.

Andijan theater also began to feel the feeling of independence. H. Okhunova, U. Nuraliyev, H. Olimjonov, S. Ulug'ov, M. Kadirov, M. Boymatova and other actors joined the theater and made it possible to enrich the repertoire and give place to great examples of world dramaturgy. "King Lear", "Richard III" (U. Shakespeare), "Scorpion from the Altar" (A. Kadiri), "The Dear One Who Brought Water" (N. Safarov), "Stone in the Heart" (3. Muhiddinov), "My Mother's Daughter" (Shuhrat), "Babur" (Z. Muhiddinov), "Boy and Servant" (Hamza), "Fargana until dawn" (M. Ismaili), "Stone lover" (H. Gulam), "Iron woman" (Sh. Boshbekov), "Nadira" (H. Razzokov), "Crossroads" (A. Jabbor), "Alla" (T. Minullin), "Zebunniso" (Uygun) and others are the best plays staged in the theater. A. Aminova, H. Olimjonov, O. Saidburhonov, F. Hajikulov, M. Boymatova, N. Hakimova, M. Yoldosheva, S. Umarov, O. Makhmudova, Kh. Soliyev, Kh. Yunusov, Sh. Artists like Tojiboyeva are active.

In the Namangan Theater, the selection of independent repertoire, expansion of the range of themes and genres was noticeable. After independence, a new era began in theater activity. In the mid-90s, the theater was managed by Karim Yoldoshev. During this period, the theater productions consisted of works that highlighted the history of the homeland, modern themes, and world classics: "Mashrab" (A. Tursun), "Yor istab" (H. Sharipov), "Kashmir Song", "Alpomish's Arrow and Bow" (A. Jabbar), "Where is Osman Nasser?" (A. Azamov), "Kyrol Lear's grandchildren" (U. Shakespeare, A. Pushkin, M. Bulgakov) and others are the best performances of the theater in recent years. People's artists of Uzbekistan M. Ubaidullayev, U. Nuraliyev; O. Tojiboyeva, K. Rasulova, M. Rahmonov, V. Saydaliyev, artists who served in Uzbekistan, as well as S. Sarimsokova, S. Omonov, M. Niyazov, M. Fakhriddinova, H.

Madrahimova, U. Mirzayev, A. Tojiboyev , A. Karimova, M. Abdullayeva and other actors are the leading creators of the theater today

In conclusion, we can say that the role of art in showing the national identity of each nation and introducing it to the world is incomparable. Theater art has a special place with its feature of showing the national identity, as well as with the spiritual food it shares with the audience. The idea embodied in each type of art is distinguished from other fields by its spiritual and moral aspects.

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