

Section 7. Philosophy

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THEATER ART AND MODERN AUDIENCE: PECULIARITIES OF CREATIVE COOPERATION

Abstract. The importance of art, its philosophical and aesthetic value is assessed or rejected depending on the social environment in which the artist lives, the artistic and aesthetic taste of the public, their worldview. Consequently, with this influence, the writer contributes to the development of artistic culture, the socio-spiritual development of society. In support of what has been said, 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 gained over the years of development of foreign and domestic theaters, and analyzes the participation of national theaters in global processes.

Keywords: theatre, art, society, ideology, crisis, role, performance, socio-spiritual problems.

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 about, his mind and heart. Creating the world of art, representatives of theatrical art take into account the impact of creative products – performances on the socio-spiritual formation of the individual, their compliance with the strategic goals of society. They choose the subject and object of performances from the point of view of the problems of social 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, “the theater is a school of laughter and weeping, a free pulpit. From here, people can expose outdated false ideologies and spiri-

tuality, ridicule them, and express the human heart and emotions through 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». Such a place is nothing but a place where you can have fun” [1, 39].

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 diversity of the goals of its existence. In particular, the social significance of performing arts as a powerful communication channel was recognized at different periods of its history. Broadcasting public values was such an urgent need in Ancient Greece

that the authorities of the policies paid the visitors of the amphitheatres for their time spent. In Spain in the mid-seventeenth century, 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 great 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 opportunity to tightly control the impact of the stage on the audience and stop attempts to form undesirable 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 under ideological tutelage.

A detailed analysis of the role of performing arts in society is a topic for 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 situation. The theater needs money to exist, and, as already noted, it can receive it from various sources: from the public, from the state, from public organizations, from various kinds of sponsors, donors and patrons. The more channels – the more confident the theater can enjoy freedom, and vice versa – the monopolization of funding increases the risk of falling under control and dictate. Thus, one of the tasks of marketing is to ensure the economic stability of the theater by interacting with several sources of funding 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 in a disadvantageous position. The viewer has the right to choose where to spend the evening, the theater has the rigid framework of the rental 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 clothes and 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.

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. It is not for nothing that those two who, according to the well-known aphorism of Vladimir Nemirovich-Danchenko something tinkles in his pockets [2, 64] (thus, the concept of “money” immediately inevitably appears next to the word “theater”).

According to the logic of free, not coerced art, the task of the artist is to offer a work, and the viewer’s task 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).

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

Studies show 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 socio-spiritual development 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 “dialectics of the heart” [3, 27]. 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, the performances must be in harmony with the great cause of our people, because art must remain impartial, fair and honest under any circumstances” [4, 66] V. Alimasov and Yu. 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 technogenic artificial resources, it will fulfill its social and educational function. Since the influence of art on spiritual life passes through the human heart

and soul, each work of art, in the end, is a reflection of spiritual wealth, creative heart, soul. But this perception is not a product of one-sided influence, changes in society, interpersonal relationships, religious, moral and economic factors affect the ideological basis of the work, the combination of colors and tones through the creative spirit, heart. Indeed, 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, "The theater is a social movement... The theater is the most powerful and useful weapon in the reconstruction of 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 verge of death" [1, 42].

It should be noted that recently in our society, as a result of the principles of communicating with people, listening to people's discontent, helping the needy, supporting the needy, 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 a base and a unifying factor that determines the harmony of human and public interests" [5, 18]. Theaters are also among the subjective factors that encourage artists to turn the national idea into people's beliefs and convictions. People believe in the images of various heroes performed by 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, honest and just like them. To do this, the creators themselves must be perfect in every respect, 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 to be in a state of stagnation and many of our artists are surrounded by their own worries and problems. However, shouldn't cultural and art figures always be at the forefront of society, inspire people with their works, active citizenship and lead them to noble goals and achievements?

The global coronavirus pandemic in 2020 has significantly affected the weight of performances in theaters and the number of spectators visiting these venues. The pandemic has also forced theaters in developed countries to operate in a new style and new form. The lack of performances for several months resulted in theaters losing billions and facing a creative economic crisis. While most theaters have been completely closed due to the pandemic lockdown, some have been showing their performances live on television for some time. The coronavirus pandemic has led to a significant reduction in live communication and creative relations between theatrical art and the recipient (audience), as well as to the impoverishment of the theatrical repertoire. For example, only 7 performances were staged from the repertoire of the Uzbek National Academic Drama Theater for December 2020, and 13 performances for January 2021. 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" [6, 287]. Each performance can be performed ten, a hundred, a thousand times, but it is impossible to create theatrical art with repetitive performances. Of course, it should be noted that even during the quarantine period, new performances were rehearsed in our theaters online, 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 because of the existence of film and television that theater is in constant motion to maintain its place and position in the modern world" [7, 239] was ambitious.

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 many years of testing themselves on the stage and improving their creative abilities, turn to dramaturgy. Shakespeare, for example, played many roles in the theater for a long 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 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 protection" [8, 167]. Shakespeare, under the protection of his friend the Earl of Southampton, was free to create, and his life and literary activity flourished and flourished. In other words, the word did not interfere with the freedom of creativity.

Now – in the XXI century, the 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 entire existence of the recipient in the art forms, the art of cinema in particular is dominated by the creators of the series. Unfortunately, the ineffectiveness of dramatic material in them, amateur performances 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 in society – the spiritual ideals of our people. Frankly, 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 right artistic and aesthetic path.

It should be noted that certain work is being done in our country to educate artists who can be "exemplary in their work, passed down from generation to generation" [9, 53]. For example, the Young Artists Debut Festival, which was first held in 2005 and then became a tradition, is an important factor in the selection of talents and their emergence 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 activities are monitored remains relevant. Frankly, we did not find any information about this in the course of our research. In fact, as Lorca notes, "in our conflict, the artist must be with his people, crying and laughing together" [1, 61]. Only then will growth and development begin to manifest itself in the philosophical and aesthetic thinking of all members of society.

One of the processes taking place in theaters is the change of generations. The fact that in most performances of the theater repertoire today the main performers are young, confirms our point of view. Most of them continue their creative activity in theaters. It is natural that young people bring the breath of time to the theaters, new interpretations of directing, acting skills. 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 strengthening of creative potential is formed not only through the effective use of existing forces, but also through the involvement of new, young professionals in the troupe. But the 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 limits of available economic opportunities, the theater will have a limited number of places in the state table. This creates certain difficulties for young artists who graduated from higher educational institutions to enter the world of art in order to find their place.

Theatrical activity has a great cultural potential. This is a special social institution, acting as a means of satisfying a wide variety of human needs and needs. It is important for directors, stage designers and actors creating a performance to remember the

system of factors determining the nature of the audience's assessments of their work. The main factors include: the personal and artistic experience of each viewer, the moderate novelty of the expressive means of theatrical art and the originality of the scenario and director's move, maintaining a balance between traditional and avant-garde artistic and expressive means, the impact of the performance on the psycho-emotional and cognitive sphere of the viewer, emotional discharge as a result of 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 theatrical art.

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