

# THEATER AS A TOOL FOR EDUCATING OUR SPIRITUAL WORLD

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## Abstract

The article discusses the period of formation of the Karakalpak theater and its peculiarities, scientific-historical-philosophical views on the development of the national theater, which led to the emergence of new cultural views of the people. The article is devoted to the consideration of such phenomena of spiritual life and spiritual production of man centuries as theater and education. The task is non-standard, i.e. non-trivial understanding of their essence, i.e. an attempt to look inside, at something that does not lie on the surface, and therefore is not accessible to many. This is especially important at the present time, in view of the eluding of a contemporary of conceptual ideas and meanings, the loss of which would mean this or that phenomenon, including those accepted for understanding in this study. It appears that the arrangement of theater and education as phenomena allows one to discover what can and should enrich each of them as in the strictly philosophical (level of conceptual ideas, worldview, ideological layer), and in practical terms (professional solutions that optimize the perception of the message and its penetration) innovation in the human soul) aspects. This is necessary and important to increase the degree of effectiveness of each of them in their spiritual production. The accumulated theoretical-technical experience of recognized specialists in their field. Conceptually, they are philosophers. In practical terms these are figures in the field of theater. This approach allows us to convincingly prove that each of the considered spheres of human life and society - this is precisely art. With this approach, the philosophical level provides semantic support, and the practical one allows you to optimally bring and bring to the mind modern Karakalpak national conceptual norms and imperatives, invested and transmitted by the work and its staging.

We have a great history of value if you want. We have great ancestors who are worth it. We have unparalleled wealth that is worthwhile. If we are lucky, if we want, our great future, our great literature and our beautiful art, of course, will be, I hope.

Sh.M.Mirziyoev, President of the Republic of Uzbekistan

**Keywords:** troupe, history of Karakalpak art, theater, philosophical thoughts of a new period, theater, education, challenges, worldview, ideology, contemporary, conceptualization, spiritual sphere, spiritual production..

## INTRODUCTION

"This afternoon is a showy performance. "..."  
The stage was confused, first of all, by the extraordinary, solemn silence and order. When I came out of the darkness of the curtains into the full light of the ramp, spotlights, lanterns, I was

stunned and blinded. The lighting was so bright that a curtain of light was created between me and the auditorium.

I felt shielded from the crowd and breathed freely. But the eye soon got used to the ramp, and then the blackness of the auditorium became

even more terrible, and the craving for the audience even stronger. It seemed to me that the theater was overflowing with spectators, that thousands of eyes and binoculars were directed at me alone. They seemed to pierce through their victim. I felt like a slave to this crowd of thousands and became obsequious, unprincipled, ready for any compromise. I wanted to turn inside out, flatter myself, give the crowd more of what I had and what I can give. But inside, like never before, it was empty" [3, p. 25-26].

Directly involved in theater as a cultural phenomenon and a sphere of professional activity, this state of mind and soul is familiar like no one else. Therefore, for its transmission to the great K.S. Stanislavsky and found suitable words. Experiences of the same kind have to be experienced by another cohort of specialists in their field - school teachers and teachers of colleges and universities.

It is obvious that theater and education as phenomena of life and the sphere of professional labor activity of people are seriously different. However, there is something that unites them. Concentration of attention allows you to notice, describe and comprehend.

In the stages of its historical-dialectical development, mankind has moved from the epic to the level of composed thought. Here it is, in the midst of many thousands of years of complex development, humanity has gained the ability to enjoy aesthetically pleasing and influential from the environment around it, as well as from the incident. In other words, in the history of hundreds of cultures around the world, there is a wonderful art that introduces the subtleties and mysteries of the domes of life. The fine arts have shaped a number of aspects in the artistic illumination of life: the art of architecture, the art of sculpture, the art of painting, and the art of music. Here are some of the most complex and successful ones "The highest form of art is literature" [1: 5-66] - "word art" [2: 9] appeared in the period of the captivity of mankind it widens and enriches the valley of its growth. It is obvious that art, which has always been in the hearts of the Karakalpak people, passion for goodness and aesthetic beauty, has a special place in our history and is still one of the schools of education. In the past, our people, along with mastering the secrets of science and knowledge, have been engaged in

all aspects of fine arts. "If two people talk and the same person listens to it, it's our theater," said Polish actor Gustav Holoubek.

## METHODOLOGY

In kinship there is an external one, i.e. accessible, perceptible to the majority of the side of the issue, and the side of the internal, i.e. amenable to comprehension through the application of special efforts. The first of them is found directly, namely at the linguistic level. The point is (it is known and indisputable) that in speech activity both the layman, who notices and evaluates the indicated phenomena in the stream of everyday life, and the professional who directs a penetrating gaze into their depths, associate the indicated spheres of activity with derivatives (one-root) of such a lexical unit, as "art". Hence, for example, such phrases as "skillful staging", "the art of reincarnation" on the one hand (in relation to the theater) and, "pedagogical art", "skillful teacher" (in relation to education) - on the other. In this - everyday - everyday case - in this way the feeling of the highest professionalism of the involved subject, born at the moment of intersection / meeting with him, is conveyed, whether it be a theater stage or a classroom. This is precisely the emotional level revealed by the etymology and content of the term "emotion", namely: (from Lat. *emoveo* - shock, excite) "the reaction of man and animals to the effects of internal and external stimuli, which has a pronounced subjective coloring and covers all types of sensitivity and experiences" [4, p. 539].

As for the second, the so-called. the inner side, then (and this follows from the very adjective to the noun) this is not just a response to the impact, but precisely the striving to comprehend the stimulus itself, and the process, and the result, i.e. already intellectual and spiritual work / activity of the subject himself, who found himself in the field of influence. If the first is an involuntary reaction, then the second is a volitional act; if the first happens and proceeds in the stream of events, then the second arises as a result of rising above the bustle, i.e. in a sense, during stopping the flow of life, which, of course, is literally impossible, however, is available to the philosophical gaze and approach.

## MAIN PART

Like all peoples and nations of the world, the programs and traditions of the Karakalpak people formed over the centuries and passed down from generation to generation have left an indelible mark on our spiritual history as a very rich spiritual heritage. , preserved at girls 'and boys' parties, children's games. Weddings and other ceremonies included epics in the ceremonies of acting, "qudaliq", "el qade", "qizuzatiw", "betashar", "besiktayi", "tisawkesiw", "Aga biy" and others. The scenes of real theatrical performances at folk games, the darker episodes are brighter. It is safe to say that the replacement of syncritic character in folk epics contributed to the development of theatrical scenes in the hearts of the people. Here, in the recent past of our people, more precisely, in the first half of the twentieth century, the theatrical art, which took its first steps, the formation of the troupe "Tan nuri" (Dawn light) confirms our opinion. In Karakalpakstan, as in all parts of the former Soviet Union in the 1920s, special attention was paid to the formation of theatrical art, the organization of various cultural and educational events, theatrical and concert groups. The Karakalpak National Theater Troupe "Tan nuri" (Dawn light) was established by the decision of the Executive Committee of the Karakalpak Autonomous Region on April 11, 1926 "On the formation of the Karakalpak National Drama Troupe". The members of the troupe are 13 people - J.Aymurzaev, A.Matyakubov, G.Ubaydullaev, M.Matjanov, J.Seytova, Q.Bekmuratova, M.Temirkhanova, P.Saekeeva, T.Ismetullaeva, Q.Allaniyazov, B.Seytov, J.Pirnazarov, O.Turemuratov. These people have forever remained in the pages of history as the first swallows of the "Tan Nuri (Dawn Light)" troupe, today's Karakalpak theater.

On November 8, 1926, the first curtain of the troupe "Tan nuri (Dawn light)" was solemnly opened with a 4-picture historical drama by Kasim Auezov entitled "Tilekjolinda" ("On the Way to Wish"). The annals of the history of the Karakalpak National Theater began on the same day. In 1927, due to the return of Z.Kasimov's to his hard work, Abdiraman Utepov became the head of the troupe. During these years the number of troupe members has increased, the troupe's repertoire M.Oraydi, K.Tikchurin, S.Abdulla, Hamza, as well as local authors

S.Majitov, A.Utepov, G.Auezov, A.Begimov, A.Matyakubov, M.Daribaev, T.Seytmamutov were added to the list. In the 1930s, the "Tan nuri" troupe was able to perform in all the villages and fortresses of the republic. As a result, the first Karakalpak state theater in our country was shut down. Abdiraman Utepov, the director, director, artist, musician and playwright of the national troupe, has a special place in this. Of course, the methods of directing in this period were not enough.

The staged plays were performed with the help of a prompter, and the special decoration of the performances, cracking equipment, props, props and other components were not desired. The reason is that such performances were not included in the programs of our national theater at that time. In fact, the evening performance was announced to the public with the help of announcements and trumpets about the staging of concerts. In the regions, the necessary equipment for evening performances, accessories, hats and shoes were collected from the people on the left and used on the stage.

In those days, directors assigned roles to actors, uttered words on stage with the help of prompts, and gave spectacular performances to the audience. Decorative ornaments were the hallmarks of the era itself, there were no theatrical rules to illuminate the living conditions of the people, the sun, the seasons, the place, the seasons. The costumes, embellishments, and weapons of the stage have a natural character and illustrative content. Here in, this case shows a new step in the Karakalpak theatrical art and the process of its development, but it also reveals the original truth of the to reach path to professional theatrical art. The content of the poem is based on the performance of songs and music that have nothing to do with the character. National programs do not pay enough attention to both customs and other scenario requirements and procedures. Beginning in the 1930s, such theatrical deficiencies in theatrical activity began to be identified. In December of the same year, the Karakalpak State National Theater was established under the auspices of the "Tan nuri" troupe.

The years 1927-1930 are considered to be the first stage of the formation of theatrical art in Karakalpakstan. It is worth mentioning that this is a new social phenomenon, which is a new

phenomenon among the people. Among the people, the sphere of influence of theater and art in the work of the people has expanded, and a new form of cultural communication has emerged among the masses. The masses of the people who came to the theater (in the original sense of the word) began to gather as they did at the old wedding. This, in turn, ensured the transition of both the culture of the people and the social consciousness from the epic to the epic. There were signs of a transition from the social system of feudalism to the system of social realism (in the sphere of culture) of the left, without maintaining the full rules of capitalism.

Both the content and the idea of the productions staged on the stage began to turn into a spectacle to educate the audience. In other words, the theater, which used to be a means of influencing a new person, is a form of material that has a new social meaning in our society as a whole. , but its content has become a weapon that develops human intuition. This means that the theater, in the end, in the first half of the twentieth century, the troupe "Tan nuri", along with the new social system, settled among the Karakalpaks, created a spiritual world, a school that led people to cultural perfection.

From the earliest times, the theater itself raised the morale of our people to a higher level, was able to show on stage our national values, customs and traditions. Regardless of the period of the theater's activity, the creative community has performed a solemn and selfless service to the people, and our actors have mastered the art of performing in a number of new ways.

The teacher-actor, who has been engaged in creative work at this national level since the early days of the Soviet Union, has performed in the most difficult and difficult years, as well as in the field trips to distant lands of the republic. The reason is that the troupe "Tan nuri", the recent academic theater, has brought the Karakalpak people to the world culture, is one of the most spiritually rich schools of spiritual education, which introduces the people to the world culture.

## RESULTS

Focusing on the philosophical level in order to decipher the kinship of the spheres under

consideration, it is important to turn to the views of genuine, recognized "geneticists" whose views, although formulated and even published (and therefore available), are nevertheless years old (inexorable passage of time) and their own specifics (philosophy as a phenomenon, specific personal philosophies), as well as the total amount of data as such (the number of books yesterday or terabytes today) are becoming more and more complex for perception and comprehension by contemporaries, while the semantic grains obtained by predecessors remain so and are useful / valuable in that you can no longer spend time and effort on their formulation, but taking them as a given, verified and tempered by time, use them in the future search and creation of reality.

For example, the founder of German classical philosophy I. Kant in his treatise "On Pedagogy" calls education an art, substantiating his statement as follows: "Education is an art, the application of which should be improved by many generations. Each generation, possessing the knowledge of the previous one, can more and more carry out such education, which proportionally and expediently develops all the natural abilities of a person and in this way leads the entire human race to its destination. To improve oneself, to educate oneself and, in the case of a tendency to a goat, to develop moral qualities in oneself - these are the duties of a person. On second thought, when you conclude that it is very difficult. Therefore, upbringing is the greatest problem and the most difficult task for a person, tk. consciousness depends on education, and education, in turn, on consciousness. Therefore, upbringing can only move forward gradually, and only due to the fact that one generation passes on its experience and information to the next, and it adds something in turn and in this form transfers them to the next generation, the correct concept of the method of education "[5, p. 449-450].

For this study, the above excerpt from a rather large treatise by an authoritative thinker is important due to the following two circumstances. First, the ideas of I. Kant can and should be considered as truly conceptualizing the problem of education as a phenomenon, the synonym of which here is the initially designated phenomenon - "education": "Man is the only creature subject to education. By upbringing, we mean care (care, maintenance),

discipline (endurance) and training together with education” [5, p. 445]. And further: “A person can become a person only through education. He is what makes education out of him” [5, p. 447]. And again: “After all, in education lies the great secret of improving human nature” [5, p. 448].

In the general context of the studied problem as a whole, it seems interesting and important to cite one more particular one, i.e. personal, author's view, deepening thought and search as such, strengthening the theoretical side of the issue. Philosophical reflections on the essence of education / renutrition allow us to understand the real reason why they are and are called art, which means not just the perfection of the presentation of material / data, but the skill of creating and formatting the consciousness of contemporaries in the key of fundamental strategic imperatives (spirit) and aspirations (activity). Speaking about art, meaning (in this article) precisely theater, theatrical art, as well as deliberately connecting two important spheres of people's life and activities (education and theater), believing each of them to be art, it is important to understand and proceed from the fact that without proper philosophical foundation of theater-art, even despite the skill of its acting

persons, not only is depreciated and reduced to a craft, but moreover, imperceptibly becomes an instrument and a hostage-slave. In this regard, the words of K.S. Stanislavsky. Looking at this problem from the inside, deeply understanding it, he wrote the following: “Unfortunately, our art is very often exploited for purposes completely alien to him. You - in order to show beauty, others - to create yourself popularity, external success or career.

In our business, these are common occurrences, from which I hasten to restrain you. Remember firmly what I'll tell you now: the theater, thanks to its publicity and the ostentatious side of the performance, becomes a double-edged weapon. On the one hand, it carries an important social mission, and on the other, it encourages those who want to exploit our art and create a career for themselves. These people take advantage of the misunderstanding of some, the perverted taste of others, they resort to patronage, intrigue and other means that have nothing to do with creativity.

## CONCLUSION

As a conclusion for all the research done, it seems necessary to make an important application to it, which will fully clearly prove and justify the validity of all the ideas formulated. To do this, I would like to cite several student works that were once obtained by the author-teacher in the framework of educational work with contemporary students. The reason and the point is that they represent their personal response, a reflection on the work that was once done, carried out with them, the mode and imperative of which were the views expressed by the author-teacher. The content of these works convincingly testifies that the two spheres of spiritual production - theater and education - firstly, are art in a high philosophical sense, and secondly, they mutually complement and enrich (in the case of a competent approach) each other.

Based on the above information, we can draw the following conclusions:

- The national heritage of any nation depends on the content of the work performed in its theater;
- From the spiritual heritage of the Karakalpak people, preserved for centuries, the image of the heroes who are now embodied in the theater, is shown as a spiritual image of the people in educating the next generation;
- Theater is the best tool for educating young people, but given the need for caution in the use of this weapon, there is a need for a philosophical and systematic analysis of theatrical genres.

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