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THE CURRENT STATE OF DEVELOPING STUDENTS' MUSICAL CULTURE THROUGH THE STUDY OF THE HISTORY OF UZBEK MUSICAL ART

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ABSTRACT

The article analyzes the development of students' musical culture and spiritual world through the study of the history of Uzbek music and theater art. The author reveals the synthetic nature of theater and its significance in youth education as a "school of ethics" and a means of "catharsis" (purification). Using the example of the Ogahiy Khorezm Regional Musical Drama Theater, the stages of historical development are highlighted. Scientific and practical proposals are also put forward for popularizing theater art in educational institutions and forming the aesthetic taste of the younger generation.

KEYWORDS: *Theater Art, Musical Culture, Student Education, Catharsis, Artistry, Spirituality, Ogahiy Theater, Stage Speech, Aesthetic Education, Cultural Heritage, National Culture.*

Matnning mazmuni va tuzilishini to‘liq saqlagan holda, so‘zma-so‘z (lekin akademik talablarga mos) inglizcha tarjimasi:

In Recent Years, systemic measures have been implemented in the Republic of Uzbekistan aimed at further developing national culture, creating the new history of New Uzbekistan, preserving and promoting masterpieces of material and intangible cultural heritage, further popularizing folklore and amateur arts, ensuring the country's active integration into the world cultural space, and the innovative development of the field of culture and art.

Theater (Greek - "spectacle") is an art genre that conveys ideas through a performance expressed by one or more actors in a limited space. Sometimes the buildings where theater performances are held are also called theater (actually, it is appropriate to call them a theater building).

Theater — is a type of art; its specific means of expression is a stage event that occurs during the process of an actor's play before an audience. In theater art, as in other arts, the life, history, and worldview of the people are reflected, and it changes and improves in connection with the development, spirituality, and culture of society. Theater is a synthetic art and plays an important role in the life of society, in the spiritual and aesthetic education of viewers. In it, dramaturgy, music, fine arts, dance, and architecture form an inseparable unity. One of the important tools of theater is stage speech. As the actor masters the words of the hero in the play, he creates his vocal description while standing in the image and situations of the hero, and enters into dialogue with other characters. Stage speech plays an important role in revealing characters, clarifying the content and conflict of the work. The contribution of theater painting (scenography) is great in the creation of stage works. The artist creates decorations based on the solution of the content and plan of the work. It is noted that music also plays a great role in education, performing various tasks depending on the type and genre of the show: while it is an auxiliary tool in dramatic spectacles, it has equal rights with the word in operettas and musical dramas, and acquires decisive importance in opera and ballet. Therefore, today it is necessary to attract viewers, especially young people, to the theater and let them benefit from this type of art.

In the activities of theaters, developing the marketing and advertising system, attracting and interesting the population to theaters, and further strengthening the promotion of theater art. The decree indicates organizing regular visits of students and pupils of all types of educational institutions to cultural institutions, preparing proposals for holding an international theater festival in the direction of musical, drama, and puppet theaters once every two years as a novelty in our Republic, developing a draft regulation on the festival, strengthening creative cooperation with state theaters and foreign theaters within it, making the population benefit from the best exemplary works of the world, and providing for the organization of experience exchange between creative staff in theaters and leading foreign specialists of the sphere.

As is known, a stage work acquires a certain significance through three aspects: it always embodies the qualities of **artistry, educational value, and enlightenment.** While every true stage work provides aesthetic pleasure to the viewer, it enriches their spiritual world, strengthens their thinking ability, and expands their range of imagination. Aristotle the sage linked all these with the term **"liberation" (catharsis).** Although the scientist gave this term only in relation to **tragedy (fojia),** it can also be applied to all works of art, particularly stage works. In aesthetics, the concept of liberation, which has more than five hundred types of interpretation, is generally accepted to be explained as a state realized through feelings such as **fear, pity, anxiety, and empathy,** that is, the **purification** of the human soul. Such liberation does not occur only through tragic spectacles. Ancient Chinese, in particular, the great thinker Li Yu, stated that laughter also has a liberating quality, emphasizing that while a person laughs, they **say**

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goodbye to their past, are renewed, purified, and spiritually rejuvenated. Therefore, the two great scholars, complementing each other, give great importance to the liberating aspect of theater. Indeed, theater gives **diversity** to a person, **softens** them, makes them gently put down the stone raised accidentally in anger, and calls them to think and contemplate. Therefore, it would not be a mistake to call theater the most influential type of art among all types of art. Moreover, every time a stage work is performed, it manifests as a new spectacle as a result of the outburst of the actor's talent.

As is known, theater is an artistic reflection of the visual form of life, based on perceiving the world through images. A specific tool for expressing meaning and content in theater is the stage work that arises in the actors' play. However, in the field of basic aesthetic education of children, musical-theater activity remains the least developed direction. By nature, theater art is close to children's role-playing games, that is, to the activities of a children's collective. The most important component of children's games and theater is the role, which is an artistic reflection of studying and understanding the environment. One of the forms of organizing these processes is play — that is, role performance and acting.

We know from history that the founder of the Turkestan Jadidism movement, Mahmudkhuja Behbudiy's phrase "Theater is a house of examples" is so appropriate that we can feel it even today. Because theater is a place of upbringing; by watching spectacles in this sacred temple, a person receives spiritual nourishment, distinguishes between good and bad, and has a cultural rest. We must carry out the upbringing of the future generation by showing fairy tale performances in pre-school organizations and by demonstrating spectacles intended for our young viewers in our secondary education institutions. Because, as our esteemed President emphasized, today we must start upbringing from pre-school educational organizations. Of course, it is necessary to organize theater lessons in educational organizations and general secondary schools and develop them, stage small stage works and show them to students, and to help in these lessons, attract theater actors for the purpose of showing students correct directions in education and upbringing, and continue the "master-apprentice" traditions.

Today, many creative theater teams are carrying out their activities in our country. Also, the Khorezm Regional Musical Drama Theater named after Ogahiy is one of the ancient theaters in Uzbekistan. It was organized on March 2, 1922, under the name "Government House" led by Hamza. A troupe consisting of 12 people (Safo Mug'anniy, Q.S.Saroymonov, U.Qurboniy, R.Yusupov, O.Bekchurina, M.Yoqubov, M.Xarratov, Sh.Saloyev, and others) under the leadership of the mature artist Masharif Polvonov started its activity by staging small works. "The Bey and the Servant", "Punishment of Slanderers", "Poisonous Life", "Fergana Tragedies", "The Hook", "Telephone" staged by Hamza based on his own works, Mannon Uygur's "Turkestan Doctor", G'ulom Zafariy's "Children of Liberty" were the first spectacles staged in the theater, with main roles performed by actors such as Masharif Polvonov, Yoqub Devonov, Oysha Bekchurina, Khanskiy, and Khanskaya. In 1933, due to the relocation of the center of Khorezm to Urgench, the theater also moved to Urgench and took the name of the Khorezm District State Musical Drama Theater. Talented artists were attracted from various regions of the Republic. M. Sheroziy, R. Omonov, K. Rahimov, Q. Iskandarov, Q. Boyjonov and others are among them. During the years of the Second World War, the theater team served in military units. In the post-war years, artists raised the theater to high levels. "Intrigue and Love", "Layli and Majnun", "Farhad and Shirin", "Tohir and Zuhra", "Alpomish", "Oshiq G'arib and Shohsanam", "Hamlet", "The Robbers", "Monserro" and others are the best spectacles created in the 50s-60s. The 70s-80s were a period of rise for the theater. In the years of independence, the theater's close cooperation with Khorezm creators gave a positive result to its creative prosperity. The works of N. Solayev and Hayitmat Rasul not only enriched the theater's repertoire but also made a great contribution to its creative improvement. Komil Avaz's musical dramas "The Woman Wearing Pearls", "Feruz", "Ogahiy", comedies "Jobbi Jujak's Trick", "Commotion in the Organization", "Javohir", "My Honey-Tongued One", "Nilufar", "Javlon Jurra"; the spectacle "Avesto — Child of Compassion" are the best spectacles staged in recent years.

Today, we must increase the attention and interest of our youth, pupils, and students of higher educational institutions in theater art. Through theater performances, we will be able to enrich the educational-upbringing concepts and the imagination world of the youth who are the future of our tomorrow. As much as possible, it is necessary to conduct promotion and agitation work by giving information and concepts about the importance of theater art to young people and their parents. Because our children receive spiritual nourishment for themselves by watching theater and stage works live. The main goal of the stage works being staged in our theaters should also consist of making the future young generation spiritually mature, perfect people, and educating them in the spirit of love for the motherland.

In conclusion, it can be said that if the spectacles created on the theater stage are saturated with the pain of the times and imbued with ideas that have absorbed life truths along with artistry, their watchability increases and they take a place in the viewer's heart. Only then, even if years pass, such stage works will pass from mouth to mouth, win the viewer's love, and remain sealed in hearts.

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