



Article

Future Tasks of Developing Art in Building an Enlightened Society in New Uzbekistan

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Abstract: Culture combines with collective identity through theater which integrates literature together with music visual arts and performance as a mixed artistic medium. New Uzbekistan places theater development at the center of an enlightened society-building effort because it uses performance to spread moral and intellectual together with aesthetic values. Research on the changing theoretical bases of theater especially regarding the development of playmaking and interactive audiences fails to receive proper scholarly examination despite its historical and artistic value to modern society. This article evaluates theater's intellectual development as a distinctive performing art through a social context by demonstrating its capacity to mold societal beliefs and ethical values and community-wide memorabilia. The research investigation identifies theater's ancient beginning through ritualistic performances with masks as well as Dionysian ritual and demonstrates their link to contemporary dramaturgy by showing play remains as theater's fundamental expression. Entertainment's central theatrical element emerges from the actor who produces unique artistic creations by properly handling time and space together with character understanding. The article introduces original ideas about the interrelated theatrical development across Eastern and Western cultural realms with insights into common historical patterns and cultural exchanges. Studies show that enhancing theatrical education together with merging traditional performance methods with contemporary developments will create a spiritually developed culture in Uzbekistan.

Keywords: Building an Enlightened Society, Integration, Art, Socio-Spiritual Basis, Perspective, Fine Arts, Applied Arts, Artistic-Creative Potential, Systemic-Functional Analysis, Theoretical-Methodological Basis

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1. Introduction

Theatre has for centuries empowered moral guidance, social critique and cultural tradition. Theater as a special genre of the mixed art uses in it the literature, music, plastic expression, and performance, in order to express intricate spiritual and philosophical pathos[1]. The development of theater proves essential to transform public attitude in communities where reform processes are taking place because it helps cultivate civic responsibility. The national advancement of New Uzbekistan depends heavily on theatrical development since cultural revival and enlightenment form core objectives for the nation[2].

Theatrical performances exist through the interstitial vibrations that occur between performers and viewers during each staged performance which makes creative communication happen in real time. The principle idea of “play” maintains power beyond entertainment because it enables audiences to understand shared ideas while generating

moral thoughts and artistic advancement. Theater history has both the ancient Greek drama, the Indian rasa theory and Eastern masks, you see mirroring theater's ability to conjoin spiritual, intellectual and aesthetic art[3]. As a result of its ancient origins Uzbekistan maintains an active theatrical culture based on folklore rituals together with poetic theatrical traditions. New theatrical forms developed in the modernization framework create contemplation about how theater influences societal enlightenment in contemporary societies[4].

The integrative, transformative and philosophical elements of theatrical performance in Uzbekistan remain under-studied by researchers who have addressed educational, cultural and cognitive art functions at large. Research on performing arts views those activities separately from societal changes or presents theater performance as unchanging despite these transformations. Research about theater as a cultural matter and institutional development remains limited this investigation focuses on presenting a socio-philosophical evaluation of theater which studies its evolving institution and cultural nature. This research uses Eastern and Western theoretical frameworks to explore the ways dramaturgical principles and actor creativeness together with audience contact support the national enlightenment project and cultural rise[5].

The authors use historical-comparative analysis together with philosophical reflection to combine cultural-historical insights with textual interpretations. This research evaluates classical texts with modern scholarly findings to track theater going from sacred performances to formal dramatic works. This analysis studies performer interpretation alongside co-creative processes which determine how actors represent characters while affecting audience awareness and participation. This investigation examines the role of technological innovations together with communication methods which affect Uzbekistan's contemporary performance arts growth[6].

The data indicates that Uzbekistani theater becomes a vital instrument in spiritual transformation when performance traditions unite with new production methods for building national unity through ethical discussions. Traditional performative arts provide national leaders with directions to strengthen national consciousness through educational policies and cultural planning and artistic practices. Theater functions as a transformative cultural product which promotes reflection and participation and enlightenment for New Uzbekistan[7].

The system of performing-mixed arts includes theater, open-stage variety (estrada), and other forms. Despite certain differences between these domains of artistic culture, their characteristic features distinguish them from the mixed qualities found in architecture and painting. While the role of mixture in architecture, visual arts, and sculpture may be significant, each of these can manifest as an independent art form. In contrast, performing-mixed arts require the integration of all their composite elements—for instance, in cinema, the combination of theater, music, and visual arts is essential; without this synthesis, none of these forms could exist independently[8].

Theater, open-stage performances, circus, cinema, and "mirror of the world" forms are united not only by their mixed nature but also by the concept of "play." The ability of these art forms to bring people together, engage them in active collaboration, and inspire creativity makes them powerful tools for moral and aesthetic influence. Due to the current stage of development in technology, communication tools, and technical equipment, the significance of performing-mixed arts continues to grow[9].

Numerous scholars have conducted research on the spiritual foundations and social functions of art, as well as the educational role of art and its spiritual potential. These include P. Van Hauwe, J. Kerven, Y. Jacques-Dalcroze, L. Daniel, F. Liszek, R. Münnix, D. Karomatli, E. B. Abdullin, B. M. Teplov, A. N. Sokhor, V. G. Mozgot, V. I. Petrushin, B. V. Asafiev, V. Beloborodova, T. V. Cherednichenko, S. F. Gurbanalieva, E. Abdulin, Y. Bodina, N. Ivanov, A. Nizamov, V. Rajnikov, F. Khalilov, D. Soipova, O. A. Ibrohimov, D.

Karimova, R. Khonazarova, S. Makhmudova, M. S. Mukhitdinova, Z. Oripov, Sh. Omanqulova, Q. Panjiev, R. Azizov, Kh. A. To'raqulov, M. Khojdaeva, G. Sharipova, and U. Y. Yuldoshev.

2. Materials and Methods

This research adopts theoretical analyses with philosophical and cultural-historical foundations to study how theatrical art creates enlightened societies in New Uzbekistan. Historical texts and classical aesthetic theories and modern scholarly works on theater provided the basis for primary data collection in order to conduct holistic conceptual research. The analysis evaluated Eastern and Western theater traditions by studying their common and different philosophical roots which included a comparative review of "play," improvisation and performance symbolism. This research project employed synthesis, abstraction and generalisation as methods to examine how theatrical forms have shaped moral development, social coherence and cultural identity across history. Dramatic art theory together with semiotics and aesthetic principles served as theoretical bases to study the intellectual and spiritual outcomes theater generates in individuals and their social groups. A descriptive method was used to understand the historical progression of theater which started as ritualistic act and evolved into organized performance art and demonstrate its value today for cultural growth. The analysis focused on the actor as both philosophical and creative professional who unites traditional methods with innovation by using expressive forms of transformation. Through this methodology the author obtained interpretive findings regarding theatrical art's contribution to national consciousness and ethical values development and aesthetic education which can support cultural policies and artistic ventures needed for societal transformation in Uzbekistan.

3. Results and Discussion

Theater art is characterized by its spatial and temporal dimensions. A performance encompasses numerous spatial aspects: the environment of props, stage decorations, costumes, and the actor themselves possess distinct spatial qualities. The temporal dimension also plays a crucial role in a performance[10]. A stage work always depicts a specific action occurring within a defined time frame. Theater, embodying spatial criteria, is an art form where space and time exist in organic unity. The actor serves as the unifying element of these spatial and temporal aspects. Exceptional talent, memory, passion, meaningful imagination, and expressive power are among the skills demanded of an actor. Actor mastery is a fundamental and unique characteristic of theater art, essential across all its forms. Other components of theater art serve the actor's creativity. On stage, an actor simultaneously acts as a creator, a character embodiment, and a performer[11].

Actor's Creative Process and the Essence of Theater Art

When an actor constructs a stage character, they rely on the dramatic plot as a foundation. In this context, the art of acting transforms into the creative interpretation of the role conceived by the playwright. However, for a true artist-actor, the dramatic character serves merely as a basis for crafting a new stage persona. Each time the actor performs this role, they enrich it with fresh life observations, reflections, and expressive techniques, refining and enhancing it through their artistry[12].

The essence of an actor's creativity lies in their deep conviction in the author's artistic vision, merging with it to immerse themselves fully in the thoughts, emotions, and experiences proposed by the playwright, and subsequently conveying these through theatrical means. The actor effectively "recreates" the playwright's work in a personal manner, potentially elevating themselves to the status of a co-creator with the author. Through their performance, the actor unveils the underlying meaning concealed within the text, infusing it with their own interpretation, expressing their stance on human behavior and lifestyles, and enriching it all with their imaginative faculties[13].

The actor strives to fully embody the artistic character, penetrating its core. Mastering the text completely and reaching the essence of the character are processes that occur in other art forms as well. However, in theater, the creation of vivid, unparalleled characters represents the ultimate goal and pinnacle of an actor's skill. A theater actor must possess a refined mastery of both internal and external attributes, exhibiting a commanding vocal tone and a subtle, adaptable cultural finesse[14].

A theatrical performance is a creatively reinterpreted work of art. Thanks to the characters brought to life by actors, each performance—regardless of how many times it is staged—emerges as a new artistic creation. The audience in a theater not only perceives a finished artistic product but also participates in the live process of artistic creation unfolding “here and now.” What, then, is theater? How does it differ from other art forms? What are the defining characteristics of its forms and manifestations from antiquity to the present day? The word “theater” derives from the Greek term *theatron*, meaning a place for public spectatorship. In ancient Greece, theaters were constructed near major cities (*poleis*), designed to accommodate thousands of people and adhering to acoustic principles to ensure sound clarity[15].

Historically, events such as athletic competitions, gladiator battles, human and animal sacrifices to deities, and public executions have long captivated large audiences, evolving into spectacles. European researchers trace the origins of these performances to the rituals of Dionysus. According to scientific observations by Fazila Sulaymonova, author of *East and West*, and Muhsin Qodirov, a scholar of Uzbek performing arts, the famous “Siyavush” rituals in Iran and Turan paralleled the widespread “Dionysian rituals” in the West. However, understanding when the Dionysian rituals in the West transitioned into theater requires a deeper comprehension of the aesthetic concept of “play.” This notion of play is pivotal to unraveling the evolution of theater as a distinct art form with profound cultural and social significance.

The Concept of "Play" and the Evolution of Theater

Since ancient times, “play” has occupied a significant place in the spiritual realm of humanity. It has served as a means of expending energy for survival while cultivating essential skills such as strength, agility, and endurance—a trait also observed in animals. However, what distinguishes human play is that the participant represents something other than themselves. Spectators observe this play, engage with it, and derive pleasure and satisfaction from the experience. Such forms of play have been termed “masked play,” where the mask's role was fulfilled by facial adornment (makeup) and costumes. The mask, often decorated with specific paints, concealed parts of the face, enhancing the performative illusion.

“Masked play” developed its own conventions, characterized by the absence of a rigid boundary between performer and audience, allowing the roles of performer-spectator and spectator-performer to interchange fluidly. Ancient large-scale folk festivals (carnivals), masked performances (masquerades), and rituals initially rooted in customs gradually evolved into theatrical spectacles. It is worth noting that European carnivals and masquerades, widely recognized in Western traditions, likely originated from Eastern cultures, with terms like “carnival” linked to “karnay” (a musical instrument) and “masquerade” to “masxara” (mockery or jest).

As theater art took shape, a distinct boundary emerged between performer and audience. “Masked play” began to be performed by specialized individuals. Among certain peoples, particularly nomadic groups, these plays were accompanied by music and executed by a single performer, often based on poetic rhythm and bardic traditions. In sedentary societies, “masked play” was performed collectively, with fluid, graceful dance movements taking precedence over rhythmic action.

Scholars suggest that the earliest theaters emerged in Asia, exemplified by Indian theater, and in Europe, rooted in Greek theater. In these traditions, a clear divide existed

between performer and audience: the performer enacted the "masked play," while the audience observed and derived enjoyment. This aesthetic pleasure was termed "rasa" in Indian tradition (as articulated by Abhinavagupta) and "catharsis" or "purification" in Greek tradition (as defined by Aristotle). The use of artistic text, its memorization, and its delivery by performers gave rise to modern theater. This artistic expression of text became known as *dramaturgy*, derived from the Greek *drama* ("action").

In ancient Indian theater (e.g., Bhasa, Kalidasa) and ancient Greek theater (e.g., Aeschylus, Sophocles, Euripides), early dramatists drew upon familiar plots, often rooted in folk tales and myths, known to their audiences. This prior familiarity with the storyline simplified the rules of engagement, shifting the audience's focus from "what is being shown" to "how it is being performed," thereby heightening their engagement. This marked a pivotal step in transforming public spectacle venues into theaters for dedicated audiences.

Ancient Turanian and Persian jesters, Indian *daydi* actors, and performers of Italian *commedia dell'arte* operated without formal dramaturgy. Their "play" relied heavily on spontaneous invention (improvisation). Yet, even in these performances, recurring characters—such as the coward, the jester, the silent one, the gossip, or the trickster—migrated from one spectacle to another, drawing on tested scenarios. Actors emphasized universal human traits over specific historical or national characteristics, using dramaturgy not as a fixed text but as a situational template essential for "masked play."

Theater establishes a direct, unmediated connection between the actor on stage and the living, loving, suffering, or rejoicing human being portrayed. Without this connection, no theatrical performance can occur. The audience derives a unique aesthetic pleasure from theater, simultaneously observing life and participating in the artistic creative process. Historical examples from stage practice reveal instances where audiences, by fostering a specific emotional atmosphere or expressing their reactions, have significantly influenced the text and staging style of a performance. The flourishing of theater art in any era, country, or city is intricately tied to the cultural level of its audience. Conversely, the ability of theater to educate its audience depends on the spiritual and cultural maturity of the people it serves.

Throughout its history, theater has intersected with literature, music, and visual arts to varying degrees, yet its essence as a mixed art form has remained constant. The actor has been, and continues to be, the cornerstone of this art.

4. Conclusion

The research shows theater functions as a sophisticated art form which strongly influences the moral and intellectual development alongside aesthetic sensibility of present-day enlightened societies in New Uzbekistan. From its ongoing history from cult from precursory pleasant phrases of theatricality as symbolizes the dispute they have gotten trade value in ongoing philosophy and philosophy instruction. The actor functions as the core creative force who reveals the mutual relationships between established customs and experimental practices together with temporal dimensions and spatial relationships and conceptual and emotional aspects. A revitalized theater activated by educational changes and cultural strategies and public investment will drive the creation of an identity based on spiritual depth and moral foundations and cultural intelligence. Integrating traditional forms with modern dramaturgy does not only maintain our heritage but also helps the community to adapt and innovate in a rapidly changing world which is a modernisation. In light of expanding digital media and overarching cultural exchanges worldwide, more studies should engage the question of how theatre might advance as an inclusive medium—adding 'digital' performance to 'live'—to reconfirm its forward changing part of the picture for future realization.

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