

ENGLISH THEATRE

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Annotation: much more interesting and useful information about the English Theater in this article and about its ilknamoyondas regisyorlaro and masters of Arts, and about the early theater of jahannin.

Key words: Director, performance, artist, interpretation, do not forgive, P'esa, repertoire, character.

The Renaissance Ovroopo theater rises to its peak on the land of England, on the example of the work of the great playwright Shakespeare. In this theater, the achievements of the Performing Arts of the ancient and new eras have found their gift. The bourgeoisie, together with the masses of artisans and peasants, began to prove in practice that it was able to confirm its judgment in the fight against feudal lords. The destruction of the "caravan of invincible ships" and the victory over Spain did not involve less than the royal authority of the middle and lower classes of the English nation and its court Noble armies. Under the influence of the life-giving power of these historical victories, a man of a new kind matured, whose image was manifested in the English drama of the Renaissance with his whole being. In dramaturgy, people who come from among the Democratic masses and with all their bodies come into this mass, close, bold, courageous hurficrists. These were dramatui ^s like Mario, Kid, Green. It is customary to call ulami "dorilfun's sages" because they were educated in the dorilfunun and possessed a wide range of knowledge and intelligence. The task of harmonizing the new humanitarian spirit with the teatmi people's theater was carried out by these "dorilfunun's minds". John Lili (PS. 1554-1606) was " the first alloma dramatist of theatrical art, belonging to a gang of dorilfun's whites*", the first-born contemporary of Shakespeare. Thanks to his exuberant talent, he was able to subtly express the new emotional world of a renaissance man, even within the framework of the preconditions of pastoral and legendary plots. As a result of the creativity of the same pen owner, the English theater rose from its primitive stage to the flowering stage. Lili's comedies, in her own interpretation, are aimed at nurturing feelings of taste, high-himmativeness, and kindness in people who "do not wake up dry laughter and stir up the hishayajan of the heart". Lili laid the foundation for the so-called romantic comedy, The orientaluvphi. He complemented dramatic hattiharakat with lyrical enthusiasm, enriching prose speech with poetic expressiveness. Christopher M ario (1564-1593) was a true founder of the English theatre of his day, and a great playwright who, according to allomalaminag, was seen as "a brilliant genius of the Renaissance". Coming from an ethical family, Mario attends the Cambridge dorilfun, earning a master of the liberal arts. 56 Marlo was interested in extraordinary powerful figures in creativity. "Heavenly Timur" was Marlo's first play and shook the audience with its extraordinary freshness. In this work, the playwright created the image of the great warlord who shook the world with his intelligence, enthusiasm, while in the work "the tragic history of Dr. Faust" he created the image of

the alloma healer, who took over the world through the power of science. The work on sahibqiron Temür consists of two parts. After the work was put in one of the London theatres in 1587 and became a great success, Mario immediately set about writing its second part, which he would finish in 1588. The first part of the work describes Temüming's victory over the Boyazid armies as his march to Egypt, Morocco and other Eastern countries, while the second part recounts his occupation of the borders of OVRO'po. Timur, portrayed by Mario, is so determined, tough, strong-willed that he chops off his son Jahongir (Caliph) with his sword for his sluggishness, impotence.

Mario does not condemn his hero, but instead ends his work by praising and glorifying the Owl by raising it to the Blues. Mario shows his hero in the manner of a legendary grade. It is noteworthy that the author shows Timur, who originally came from a feudal house, as a "shepherd from the lower class", A powerful breed who left legitimate rulers in the dog with Uzi's dedication, sharp intelligence and factoriness. Timur records his coming out of poverty with a sense of pride: although my father himself was a shepherd with my strength, the Viceroy is today. As a folk hero, Tem ur chin always stands shoulder to shoulder with his army and breathes together with them, and ulami follows him to victory. When the army of the future battles moves on, it says about its armies: these, although apparently ordinary shepherds, but one day when the military march begins, the breath of a strong hurricane lying under the ground trembles to get to freedom, the mountains tremble as if they are in pursuit. 57 the following words of Timur sound in the manner of praise to a man of a new appearance: he created people, and the Almighty nature placed the Restless and cynical spirit in him. The star duty to understand is the path of fluency, the amazing mysterious body of the universe, burning in a fire of thirst for knowledge, like distant planets that are unthinkable. To the truth of a mysterious purpose until you reach it, to strive, to advance. As Mario creates a large, powerful image, he sees the glory of his hero in his power, in his capacity as a judge. In Mario's tragedy "Edward II" (1593), referring to English history, he introduced the genre of historical chronicle to English theatre. Shakespeare would later bring the genre to a high level of development and cliiqadi. On the stage of the English theater, among the works of Mario, the works of Thomas Kidd (1557-1595), belonging to the group "the whites of dorilfunun", also played a worthy role. His work "the Spanish tragedy" stimulated the formation of the genre of revenge tragedy on the English stage. Another m ashhur contemporary of Marlo, Robet Green (1558—1592), clearly showed his talent with several plays, most notably the heroic comedy "Jord Green, Wakefield field Guard". The folksy nature of green's work is also evident in his expressive style. Shakespeare's predecessors laid the foundations for the English tragedy and comedy of the Renaissance: valuable ideological, moral truths entered the folk scene, the image of a powerful hero, a brave, ambitious man of a new time was embodied on the stage.

References:

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