

## THE THEATER OF THE HELLENISTIC PERIOD THE NEW ATTIC COMEDY

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**Anatisation:** this article contains very interesting and useful information about the theater of the Hellenistic period, the new Attic comedy and its early examples of directors and artists, and about the first theater of the world.

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The Greek theater of the classical period came to the Hellenistic period (4th-1st centuries BC) and seriously changed both in the field of dramaturgy, actor's performance and the architecture of the theater building. These changes were connected with new historical conditions. The theater of the Hellenistic period is very different from the theater of democratic Athens. E. av. The political freedom that existed in Greece in the 5th century could not exist in the Hellenistic monarchies, on the contrary, in terms of political relations, signs typical of Eastern tyranny can be observed here. In the theater of the Hellenistic period, as before, both tragedies and comedies were staged. But e. av. From the tragedies of the 4th century, only some fragments have reached us. Apparently, the Hellenistic tragedy did not have enough artistic value. There is much more information about comedy, for example, one complete work of Menander, the greatest comedian of the time, and a few fragments of other plays have survived. The comedy of the Hellenistic period is called the new Attic comedy. E. av. The changes that took place in the social and political life of Greece in the middle of the 4th century are uniquely reflected in this comedy. Belief in the power of chance replaces the idea that the order of the universe depends on theology and the belief in the solemnity of justice. A person's life, his personal happiness, the state of society - all this depends on the will of chance. In the new Attic comedy, both the birth and the resolution of the conflict are determined by chance. The task of this comedy was to describe modern events in the framework of family life. The main theme of the new comedy is love. The influence of Euripides is noticeable in the new comedy.

The new comedy adopted from Euripides the closeness to life characteristic of many of his characters. The new comedy is fundamentally different from the old political comedy in its structure. Here we do not find a chorus that helps the development of the movement. The chorus comes out only during the intermission. Correspondingly, both parod and parabase disappear. Also, there is no room for agon (discussion, argument). E. av. In the middle of the 4th century, professional actors appeared in Greece for the first time, and they joined theater companies. Only free-born Greek men could become members of these 29 theater companies. During the Hellenistic period, actors had a high value in society, as before: they could easily travel to other countries to perform in times of war. "Dionysus artists" are released from military service. Since the new Attica comedy was aimed at reflecting everyday life, the performance in it also gained more vitality. But

women's roles were played by men, as before, and the mask was preserved. The number of masks has increased. It was born in order to increase the types of main characters. Many dramatists worked in the New Attic comedy genre. Menander was the most famous among them. MENANDER (343-292 AD) was born in Athens in a noble, rich family, received a good education, and was well-educated, especially in the fields of literature, rhetoric and philosophy. Menander wrote more than 100 comedies, but won only 8 times.

Menander gained recognition as the creator of the new comedy, and his fame spread beyond Greece. Among the Roman dramatists, Plautus and Terence, imitated him or reworked his works. The play "Adamovi" is the only complete comedy by Menandring. The text of this comedy was discovered only in 1956. In the play, an antique image of a man with a dark complexion and a love for others is depicted. This is the farmer Knemon: he does not like people and prefers to live in solitude rather than socializing with people. But Knemon finally relies on his penitence because of the narrowness of his verb. He falls into a well (backstage) and barely escapes death with the help of people. Then, he notices that people need each other. Menander was interested in people's character and character and the manner of their manifestation. The names of his plays also indicate this. In Habit, it is the character that serves as the driving force in Menander's comedies. One of the characters in "The Court of Judges", the slave Onisim, says in the language that the fate of a person does not depend on God, but on his personal character. The playwright makes many changes to the conventional mask type of the new Attic comedy and fills the traditional negative characters with a number of positive qualities. Menander contrasts the virtues and vices in each person. Menander's comedies were aimed at improving the character of people, showing kindness to each other.

Consequently, this can be a basis for talking about the principles of humanity and compassion inherent in the author's work. New Attic comedy was the last genre of drama to emerge in Greece. The acuteness of the problem, the introduction of serious socio-political issues is not typical for this comedy. But in the field of character development and behavior aggravation, this comedy made some progress. It is no coincidence that the domestic characters and subjects in it moved to the Roman theater and later to the theater of the new era.

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