

WESTERN EUROPEAN THEATER AT THE END OF THE XIX CENTURY AND THE BEGINNING OF THE XX CENTURY

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Annotation: about the theater and the first manifestations of Uzbek theaters and theater historiography, and about the most interesting facts are brought.

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XIX century in the early 20th century, the Western European theater experienced one of the most important and crucial periods of its history. Romanticism and realism, which had become dominant in the 19th century, are replaced by the more all-encompassing and contradictory styles. The connected French Adib and theater theorist Emil Zola himself came to the fore with the idea of the introduction of the Naturalism style in a close way. He actively mixed the two to create a new style. \ALQ reflects the life of Ibsen, Gorky. In Shaw, Rolland's work, new facets of realism opened up, and signs of a new connection between this current and the other stylistic currents began to appear at the eye. In two periods. In the example of Ibsen's work, symbolism becomes one of the main directions. In the field of Performing Arts, the Meiningen theatre, a. Antoine - the first "free theater" is based on the example of the new directing art. Sara Ibsen, Mune-Ciulli (France), F. Duze, T. Salvini (Italy), I. Keynes. S. In the case of Vloissi (Germany), a new generation of actors belonging to the new currents has matured. 20th century giant stage reformer M. Reinhardt began a new era of European director's progress. These artists became the pride of their fellow countrymen with the same ISTC's who matured in their National Performing Arts ground. The French theater took over from the history of the XIX and XX centuries as a theater of intense ideological-artistic research. The new style of naturalism in the leading direction in the art of European theater of the 1870s-1880s finds its complete refinement in France. E. Zola's democratization of theater. dramaturgy's aesthetic vision of taking it to a qualitatively new level is graciously accepted throughout the European scale of André Antoine (1858-1943-Y.) In Paris in 1887, a new creative team, called "Free Theatre", would be founded by André Antoine, the first director of the French stage. It was to this theater that Emil Zola's noble intentions to reform French performing arts were realized. This theater did not remain attached to any artistic direction on the way to creating a new repertoire, but rather relied on all schools and directions. Antoine's immense service was seen in that he revived the old style of French theatre, interrupted by great literature, after the Hugo era. In his "free theatre", he wrote L. Tolstoy's plays such as "House of Darkness" (1888), Turgenev's "uncle" (1890), Ibsen's "Ghosts" (1890), "The Yawoyaki" (1891), Gorky's "weavers" (1893) are on stage. Antoine does not limit himself to revamping the repertoire, but reconstructs the entire field of theatre. "The true work will take the true play", said he. Antoine theatrically opens a fight against any appearance of conditionality. The creative direction of the

theater was widely manifested in the interpretation of Tolstoy's "the House of darkness* and IB-Sen's "Ghosts". "A fiery literary muno-zara was held over the awal work from the placement of the Zul-mat slot*. The figures of the French theater, who took part in the discussion, such as Ojye, Dumas-son, Sardu, advanced the idea that Tolstoy's drama is sad, zery-Carly and not staged. Antoine becomes interested in the work again after such an argument, and even decides to cast him as Akim himself. After the premiere of the work, in 1888, Antoine wrote in his diary: "the Play House of Darkness* was an extraordinary triumph. Tolstoy's play is widely regarded as a masterpiece.

In an introduction to the play, they wrote: "for the first time on the French stage, three hunters were usually shown in comic operas without vanity, theatrical artificiality, conditions typical of everyday Russian life, dresses*. Antoine followed"the den of darkness "with Ibsen's play" Ghosts", in which he himself plays Oswald. Ibsen's name is angrily opposed by French criticism. The articles of Sarse, the Doxie of the 'fanatical French press', who accused the work of being impudent and incomprehensible rather than staged, became especially acute. Zolya, who recommended Antoine to stage this work, dealt a blow against the above attacks. The performance of "Ghosts" was met with excitement by part of the audience. The work was interpreted in a naturalistic style. In it, the theme of Oswald's illness was brought to the main place due to the social theme, fanatical food and a slight softening of visions. In Oswald Antoine's interpretation, "ichi butkul chirib was a complete man with a skin on his body," one of the contemporaries wrote, "the limbs were undisturbed. his face was pulled by a lot of daffodils, his eyes were sucked at a point when he fell inside." Antoine does not limit himself to revamping the repertoire, but revisits all aspects of the theatre. The true work will ta-lab the true play, der was he. Antoine theatrically opens a fight against any appearance of conditionality. The characters of the modern play "live not in spacious mansions, in the usual reflections similar to ours, not opposite the soufflery as in wax-dust theatrical performances, but opposite their own chimneys, brick stoves. Their voices are also from our voice, the language of treatment is also used in our speech you, we. I'm no different from what you look like," he wrote. Antoine fought to introduce monand natural speech to everyday treatment, gait, as opposed to the method of reading with tone; he butkul denied the actor's tradition of specialization (amplua) in certain categories of roles, believing that sajiyas was an exemplary actor of aktyomi, who displayed his competence in various roles. Antoine's discovery of directing was seen in creating a new kind of performance based on coherent performance. "A union of thirty actors of medium potential and equal rank could be a model troupe, which saw the 0' harmonious performance rule as a fundamental rule, " writes Antoine. Antoine demands that the actors give up external, demonstrative expressions, to deeply understand the spiritual world of the hero and enter his qi-body. In this sense, the sajiya master Antoine himself was an exemplary actor. The performances of "free theater" expressed the existing way of life through detailed clear decorations up to the living ikir-chikir. The accuracy of the dresses and the fact that they are aimed at expressing the character, professional of the participants in the performance were made mandatory. Antoine also made many innovations in the stage setting. With the intention of animating the original vision of life, he tried to get a foyer full of the existing breadth of the stage. Antoine paid special attention to the use of lighting expression factors when creating an atmosphere of performance. In order to emphasize the exciting situation, for example, the third curtain of the play "weavers" showed the events in semi-darkness. The "Free Theatre" operated until 1896, when it closed — one of the main reasons for this-it could not have its own national repertoire, the second reason was due to financial strain. Antoine founded The New Théâtre Antoine* in Paris in 1897. Antoine had a strong influence on the development of the world theater. His"free theater" served as a model for the emergence of new theaters based on free creativity in different countries. In Berlin, Otto Bram's Independent Theatre* "Free Stage,

London", the influence of Antoine's theatrical pursuits on the formation of MXT communities in Moscow was strong.

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