



Theater, Time and Space

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Abstract: *This article describes the development of world theater art and theater studies, genre features, similarities and differences. It is highlighted that the specific theoretical aspects of theater studies meet the requirements of modern theater and remain relevant until now.*

Keywords: *Poetics, drama, theater, comedy, tragedy, style, art, criticism.*

INTRODUCTION

Theoretical generalization of theater practice appeared in Greece, Rome, India, and China. Aristotle's "Poetics" is the first experiment in the theory of art, including drama and theater. During the Western European Renaissance, the study of dramaturgy and theatrical art began with the study of ancient manuscripts. In England in the 15th century, humanists wrote a number of scientific works advocating the role of theater art in moral education and its aesthetic value. The theory of drama develops as a separate direction. Theater criticism also began to develop in the 18th century.

MATERIALS AND METHODS

In the second half of the 19th century, the scientific methods and principles of theater studies were established in England, while the scientific foundation of theater studies in Germany was laid in the 18th century: This activity begins with the research of I.K. Gottshead. At the beginning of this period, Goethe and Schiller made an important contribution to the development of theater studies. In the second half of the 19th century, many works of theater studies, memoirs, and bibliographic sources were published.

RESULTS AND DISCUSSION

Mark Fortier says in his book "Theory/theatre". In this direction, he gave information about the relevance of theater theory, and that it is closely related to other disciplines, namely philosophy, linguistics, psychoanalysis, political economy, history, and anthropology, which caused a discussion between them. theater theory is not empty, its systematic introduction and scientific-practical importance led to the conclusion that various studies and theories can strengthen various models of theater studies.

In 1902, the Society for the Study of Theater History was established in Berlin. In France, theater studies was clearly seen in the works of the writer and philosopher D. Diderot (XVIII century). In the second half of the 19th century and the beginning of the 20th century, fundamental studies on the history of theater, dramaturgy and acting were created. In 1933, the Theater History Society was founded in France. In Russia in the 19th century, PI Sumarokov, A. Pushkin, N. Gogol, V. Belinsky and others made a great contribution to the development of theater. In 1939, the Theater, Music and Cinematography Institute was established in St. Petersburg. In the 60s and 80s of the 20th century, a

number of Uzbek theater scholars defended their candidacy and dissertations in these schools. Within the framework of the former union, among other national theaters, monographs and articles on Uzbek theater were published. The services of O.Olidor (Kaidalova), M.Grigoiev and others are particularly important here [3]. "Critics should oppose these negative trends. The etymological root of the term critic is divided into two. Critic comes from the Greek word *kritikos*, which means to be able to discuss, and the Greek *kritos*, which means to judge. In fact, the main function of an art critic is to discuss and debate, to present opinions. But for this, a critic must have the skills to evaluate quality and be able to evaluate creative works. They also need to be able to express the speech fluently and interestingly when delivering such thoughts, to reveal the general essence and importance of the work. Their criticisms and prejudices are valuable because of their critical thinking about art.

Aeschylus, Sophocles, and Euripides, who lived in the 5th century BC, lived in the most vibrant and exciting period of the ancient Greek theater art, and the works of three great tragedians. av. Aristophanes, a comedic writer dating back to the 4th century, defined them. Classical period (V-VI centuries BC) and Hellenistic period (IV-III centuries BC) Greek theater. It is connected with the birth of the theater in ancient Greece, the development of the genre of tragedy and comedy. Aeschylus (525-456 BC) and the genre of tragedy, the universal essence of his works are summarized in them, the creation of philosophical funny images ("Prometheus in Chains").

Aristophanes (446-385 BC) is the founder of the comedy genre, the originality of his works: socio-critical sharpness, comedy. Aristotle (384-322 BC), a great lexicographer, explained the aesthetic views of antiquity with his treatise "Poetics", and the significance of his theoretical thoughts on tragedy for the present time. Ancient Greek stage art: theater architecture, actors and audience. The conquest of eastern countries by Alexander the Great, the spread of ancient culture to the east, including Turanzamin: New Attic comedy: strengthening the theater of the Hellenistic period to a democratic spirit with the work of Menander (343-291 BC): Greek stage art of the Hellenistic period. Ancient Roman theater. Roman theater of the Republic period (II-I centuries BC) and Empire period (I and eragent V centuries BC), its development under the influence of the Greek theater, peculiarities. The popularism of the comedies of Plautus (254-184 BC), Seneca (4 BC, 65 AD) focused on the depiction of strong human destinies based on the expression of the mood of the creative Roman noble circle. Formation of the Roman theater as a secular institution. In Rome, the theater was seen as a secular institution, acting as an honorable profession, famous Roman actors (Aesop, Rossii). Construction of the first permanent theater in Rome (55 AD).

Medieval theater history. The crisis of the theater in the Middle Ages, its subjugation by religious people for their own interests, and the fact that the main theme of performances became a religious theme. Peculiarities of formation of worlds (mystery, miracle, morality, farce) of the medieval theater. Along with the formation of feudal relations, Christianity became the main ideology in Europe in the Middle Ages and, in connection with it, religious theater genres (mystery, miracle) were formed. Connection with the social and political life of the time, attention to man, his spiritual maturity, use of the best achievements of Greek epics and lyrics - all this determined that the Athenian theater would be a theater of grandiose ideas and strange artistic forms. . Violence and

CONCLUSION

The purpose of the art of classicism was to educate citizens loyal to their homeland and monarchy. The struggle of the hero for his dignity and honor should be similar to the struggle of the nation for its glory and will. For this, a number of strict rules have been established: the priority of duty to the state over personal feelings and interests, i.e., the priority of duty over feelings; conflicts in the work - the conflict between duty and emotion and the victory of duty.

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