



Comedia Del Arte - Actors, Choir and Spectator

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Abstract: Actors, choral audiences and the history of the comedy Del arte and theater and its performances in Uzbekistan brought interesting facts about shows.

Keywords: Drama, Theater, Director, Actor, Comedy del arte, creator, action, creation, role, people.

The comedy del arte was a theater widely spread among the public as a minbar of democratic ideas, being composed on the basis of folk performances, such as the Uzbek theater of curiosity. As in the Uzbek traditional theater, Italian actors who came out from among the people were able to create unequal in art. Usually, the process of the theater of the European countries cannot be imagined without the participation of playwrights. And since the comedy del arte is based on badiha, it started the actor as both a "playwright" and a performer. Badiha means that during a performance, the actor himself would weave words, communicate with his partners depending on the circumstances and create a holistic work of art, and during a performance, he would find words and phrases that would appeal to the viewer, close to his heart, and act in the direction of the previously intended event at the same time required special. The actors of the theater based on the fiction themselves wrote a scenario; the scenario consists of three to four pages, in which, in principle, the go-to of the event, the turning points are noted, except for the one with a specific viewing plan. It was during the performance that the show of mutual communication, acquisition and, finally, noble aspirations and good deeds, which fascinated the viewer, manifested itself. The actors were trying to apply all the way to attract the attention of the viewer. The rule of staging the play took root precisely in the performances of the comedy del arte, becoming one of the basic principles of theatrical art, which later had its influence on the development of the European theater.

The event system is defined in the script, the method of execution is defined in the badiha, while the essence, theme and ideological direction of the performance is determined by mask-types. Mask-types that have entered the comedy del arte from folk performances are not valuable only in their spectacle, they are, first of all, significant in their social meaningfulness. It was through these masks that the spirit of vitality, the comic sharpness of comedy del Arte's performances was manifested. The first and second Dzanni (malay — type) are Brigella and Arlequin, and Servetta, a maid, belong to this group. It was the Malays who were the souls of the artistic spectacle. Brigella qitmir, Buzi, beor, olashovur man; Arlekin — naive, in every place and has fun. Servetta is a innocent, but a strong, wise girl. The warriors masks form the second group. This group includes the tissue, the zigna, the Venetian merchant Pantalone, the braggar, the lunge and the cowardly Captain, the false scientist, the Gypsy doctor (healer) who has no bone in the female breed, are images that have always been a source of pilgrimage in the art of comedy del arte. They are characters who are challenged in an exaggerated spirit, and always fall into a shameful state due to the Malays' trick. As

for the group of lovers for masks. the poetic spirit of the play was manifested through these. The characters of the other group spoke dialect while the images of lovers spoke pure Italian literary language, and through them the life-giving Breath of the Renaissance circuit was blowing. The clash between backward creeds and new aspirations has been the chief subject of the art of the *comedia del arte*. One important aspect of this art is that an actor who specializes in one role has always played that role, which means that liar has been the master of the same role himself. The tireless, continuous development of events was considered the main law of the comedy del arte genre. The integrity of the performance, creativity as a team, creative activity of the actors. resourcefulness was considered an important creative problem in the practice of comedy del arte.

At the end of the 16th century, the actors of the *Comédia del arte* performed in France, Spain, England, positively influencing the development of National Comedy dramaturgy in these countries. *Comedia del arte* had a particularly strong influence on the early stage of Molière's work. In the XVII century, when the rich dramaturgy of the renaissance came into the world, the methods of performance of artistic acting become an obstacle to the further development of the Performing Arts. Denying the literary text and indulging in alternative mask — types — it goes against the rich nature of dramaturgy. Carlo Roldoni creates a new comedy of realistic sagas against the method of artistry. But it retains in its works the qualities of intensity, vitality inherent in folk theater. Carlo Gucci also uses the uplifting exaggeration of *comedia del arte* in his works. According to the sample, Fespid turned out to be a solo actor boigan, who appeared in his tragedies only on his own. Aeschylus is the second (deuteragonist), and his younger contemporary Sophocles is the third (tritagonist) who introduced the actor. But all the time the main role was played by the rotagonist — the first actor. Because Greek Theatre is associated with the people's favorite festival, the Dionis ceremony, actors also came to a high social position in Greece, especially during the time when slavery democracy flourished. Only a person of Greek descent was able to become an actor. In the 5th—4th centuries, actors took an active part in the polis social lyat, among the playwrights. They were elected to the high state of Athens and sent to other countries as ambassadors. At the beginning of the theatrical competitions, only “horeg” and playwrights took part.

Previous from the middle of the V century AD, actor-protagonists also began to participate in competitions. The fact that the number of acting in a Greek drama did not exceed three people meant that vaji had to play several roles to one actor during the play. Women's roles were also played by men. The actor was obliged to read poetry, to have the ability to sing. The actors played wearing masks, consequently, there was no place for the use of facial expressions. The need to work on movement and gesture art is also defined by this. The composition of the tragic choir first of all consisted of 12 people, later reaching up to 15 people. In comedy, The Choir has always consisted of 24 people. The Choirmaster was named “horewt”, the Choirmaster coryphaeus. The choir would enter Orchester in the lead of a flute player, the performance would begin under the magical tone of a flute player, who climbed the stairs of affection. 26 theatrical performances, as noted above, were held during Dionysian nationwide holidays. During this period, all fists were stopped. During the holidays, the huts were closed and debtors were exempted from paying debts. Even those who were arrested for not leaving the holiday priceless were dismissed from the Tour: women, children and even Malays, among the men, came to the theater. Access to the theatre was somewhat paid, and the cost of building maintenance was covered from this account. In Athens, theatrical competitions began in the morning and continued until dusk. The audience ate and drank their food at the theatre itself. Everyone wore a festive dress, wore garlands, became makeup. The great Dionysus was attended by a large number of citizens, and by people from other city-states, from all over Greece.

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