



## The Role of Greek Theater in the Development of World Theater

Abdurakhmonov Davirbek

Fergana regional branch of Uzbekistan, State Institute of Arts and Culture

**Annotation:** This article reflects on the role of ancient Greek literature and art in the development of World Theater and art.

**Keywords:** Mythology, Theater, stage, actor, playwright, comedy, tragedy.

The oldest theatrical culture on the land of Europe was created by the Greeks and Romans. Greek Theater flourished in the V<sup>th</sup> century BC. The Roman Theater, on the other hand, appears on the basis of the Greek Theater, whose heyday dates back to the second half of the III<sup>rd</sup> century BC and the II<sup>nd</sup> century BC.

In the chapter of art, we are left with a huge stomach from the ancient (ancient) period. "Greece is such a world workshop," Belinsky said, adding that any trainee must study in the same workshop to perceive elegance. Indeed, many famous works that have seen the face of the world go back to Greek art.

Ancient times, about 2700-2800 years ago, the first samples of oral and written artistic creation began to appear on European soil in one of the small countries—Greece (Greece). Born in Greece and later raised to a high stage of maturation, this art and literature also served as a great example in the establishment, composition of Roman culture in the III<sup>rd</sup> century BC. The culture, art and literature created by these two peoples on earth are called Antique culture, antique literature. Architecture, sculpture, literature of the ancient world have become a source of continuous study and follow-up in later times. In Greece, drama begins to find a form in the 6<sup>th</sup> century BC, in an environment where the slavery system was decided by uzil-kesil. The decay of the seed system gave rise to the city - states (Polis), which consisted of a community of free citizens in almost the entire Hellas-(Greece), which in each of these continued to live in a seed order. Each state in this hill was made up of a small town and adjacent villages. The totality of these territories was considered the property of the state.

Each polis lived in his own way, had his own political and moral principles. The power was ruled by seed elders (Spartadecus) Noble Polis, state issues were in people's gatherings, citizens' equality, freedom of speech, Election rights to public posts were dramatic (Athenian) Polis, which were decided by law.

Drama developed precisely from Democratic Polis. Sparta has never had its own playwrights and theater. And Athens becomes the center of cultural life throughout Greece. On this land, the so-called attics, science and art flourish.

The main factor of development was that, although Athenian democracy was not without contradictions and defects, it was in this democratic Polis that it was possible to freely develop potential, already within the framework of its state, a citizen considers himself an equal and full member of society. The citizens of the area felt inextricably linked with the life of the era and participated with John dili in the political and economic affairs of his government. He seeks to realize the secrets of the surrounding world and society. True, the Greeks realized in the early period

that the laws of the universe and society were very dynamic, that is, within the framework of the traditional religious views of the era. But it was therefore also an important process of understanding the world. The problems of socio-political life were widely discussed not only in the people's gatherings of Athenian citizens, but also in the theater.

On certain holidays, the theater became a place for free citizens. Especially in the V<sup>th</sup> century BC, when Athenian slavery democracy flourished, we can see that the political and cultural prestige of Greek Theater was high.

In Greece, drama appeared during the formation of a long period based on the epic, and then lyrics. But at first, folk creativity enters into development, that is, such types of oral creativity as proverbs and matals, songs of Labor and rituals, the so-called Praise of the gods, hymns and narratives are progressing, and as a result of shunning, epic and lyrics are born.

Mythology occupied a special place in Greek folk art. This form of folk creativity appeared at the very first stage of the development of human society and was of great importance in the evolution of all types of ancient art. In all types of antique literature, including drama, the plot and characters related to narration have occupied a leading place.

As in other ancient peoples, the mythology of the Greeks was the result of the desire to understand, understand the surrounding world. Greek legends (myths) are diverse in their meaning and content: they tell about the origin of the universe, about the appearance of Greek goddesses and heroes, habits and rituals. The narrative was directly related to the religion of Magog. At the same time, there was no limited class of priests in Greece, which prevented them from portraying the gods in human form and weaving narratives, giving them a poetic spirit. For this reason, Greek narratives are very rich in vital tone and observations.

It is said that the epic and lyricism were the basis when Dramatic came into the world. These were the epics of the glorious heroic EPOS "Iliad" and "Odyssey", The Sagas of Gasirod from the ePOS of the admonition (ebratomuz); they were the works of lyric poets who lived in the VI<sup>th</sup> century BC. The Drama was built for the first time in the form of a mixture (synthesis) of the types of literature that stood on its feet; when it received all the mahogany of the epic, it was from the lyrics that it combines the characteristics of alohidness and uniqueness.

The origin of Greek drama and theater again appears at the stage of the initial evolution of many peoples and is associated with ritual plays in a mimic spirit that has lived for centuries. In peoples engaged in farming, mimic games were dedicated to the death and resurrection of the gods of fertility. Dionysus holidays were also rich in mimic games. Dionysus was considered the God of the creative forces of nature: later he becomes the patroness of wine, poetry and theater. The plant was especially considered the embodiment of the vine Dionysus, which in most cases were described in the bull or taka analysis.

Dionysus rituals become especially popular in the VII<sup>th</sup>, VI<sup>th</sup> centuries BC, when there was a social revolution that led to the destruction of seed production in Greece and the establishment of a slave-class society.

Of the ritual games and songs called Dionysus, three genres are composed, consisting of ancient Greek drama: tragedy (tragedy), comedy and satirical drama. While the tragedy reflects the oyster, nonhuman aspects of Dionysus rituals, the comedy expresses funny, humorous aspects. Considered a middle genre in the drama of satires. The genre is rich in entertainment from the Dionysus holidays, with nashali as the final part. The satire drama was shown at the end after the tragedies were shown.

The origin of Greek tragedy is also clarified through the words tragedy and comedy. The word Targediya is composed of two Greek words: tragos – "goat" and ode - "song", which means "goat song". This concept once again shows that Dionysus is imagined on the throne of his companions and companions – the goat-hoofed creatures. The word comedy comes from the words komos and ode. "Komos" - this meant that during the village holidays, which were named after Dionysus, clowns and curious people were shirakaif, laughing at one another and performing songs. Hence the word comedy means "Comos song".

As early as the second half of the 6th century BC, targediya anchagina would develop. According to the ancient tradition, the first tragedy poet of Athens was Fespid (e. av. VI century) was. His first tragedy (name Unknown) was played on the feast of the Great Dionysus in 534 BC. To consider this year as the year of birth of the world theater entered the dining room.

Fespid is described as perfecting masks and theatrical costumes. But the most important innovation that he introduced is the separation of one performer, actor from the composition of the choir. The same actor, the Greeks, interpreted that hypocrit (“responder”), who asked questions to the choir, responded to questions from the choir, appeared in the form of various characters during the incident, came back to him again, coming out of the stage.

The attic comedy, which arose in the V th century BC, was in its essence a political comedy. All the time, issues such as the political system and the foreign policy of the Athenian state, the education of young people, and the literary struggle were pushed forward in it.

The relevance of the ancient attic comedy was in the fact that it was possible to mock them, indicating the original names of some citizens. An example of this is Aeschylus, Sophocles, Yevrepid, Agafon, Cleon, the genius of Athenian democracy, the philosopher Socrates (Socrates), from poets in Aristophanes ' works. At the same time, ancient images were created in the Attica comedy not separately specific images, but generalized ones in a manner consonant with the images of the folk theater of clownery. For example, in Aristophanes ' comedy “The Cloud” Socrates is shown not in the form of a real person, but in the throne of a scientist who has become a favorite in folk elections.

In Greece, where the same tariaqa was a bishop of science, art and culture, the emergence and development of the first works of theatrical art served as the main source for the creation of beautiful and unique works, as well as acting as povdevor for the development of World Art

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