

# The influence of improvisation on the formation of world dramaturgy

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**Abstract:** The influence of improvisation on the emergence of world drama. In the history of culture and literature of the peoples of the world, the sources of the emergence of art forms based on the method of syncretism have been scientifically and theoretically proven.

**Keywords:** Fiction, acting, choreography, syncretism, improvisation, drama, theatre, theory, comedy, tragedy, image.

**Introduction:** In society, the spiritual world of humanity and art forms (artistic literature, music, theater, painting, choreography, architecture) are of paramount importance in its cultural life, their role in shaping the national-spiritual culture and spiritual consciousness, aesthetic sensibility, worldview of human society is one of the key social phenomena. The emergence of these art forms dates back thousands of years. In the early periods, it can be seen that the culture and literature of the peoples of the world developed in the early periods of history through a syncretic method, without separating art forms from each other. Therefore, the combination of the arts of speech (artistic literature), music (music), movement (artistic skill) and play (choreography) is called syncretism [1:351]. This is manifested, firstly, in the dominance of oral literature, if we define it as a period when science and technology, written literature and literary culture were not yet developed in the early periods of human society. Therefore, a work of art or art forms were created orally, which became a literary tradition that left a deep mark in the life of society of that time and was forever preserved in the memory of the people. During these periods, when the creator and performer performed a work of art, the phenomenon of combining words and music (music) in the creation of a work of art, the art of entering the image of the hero through movement (acting) was preserved where the power of words and music was insufficient in the creation of an image in the work. The most ancient

forms of such traditions can be found in the history of ancient Greek literature and in the literature of other peoples. The necessities of improvisation in human society, its history of origin, development and history of influence, stages of formation, as well as its theoretical significance, the first ideas about improvisational phenomena in all forms of art are found in the works of Socrates, Plato and Aristotle. In ancient Greece, the theory of imitation, developed by Socrates, Plato, and Aristotle, is also associated with improvisation.

P.P. Blonsky, M.M. Bakhtin, A.R. Luria, V.Y. Korovina and other scientists studied the improvisational phenomena (properties) of speech and language development. And in the works of M.T. Cicero, M.V. Lomonosov, D. Karnegi, M. Mamardashvili, important aspects (role) of improvisation in the art of oratory are expressed. Poets and writers such as M. Montaigne, I.V. Gede, O. Balzac, A.S. Pushkin, N.V. Gogol, I.A. Goncharov, L.N. Tolstoy, V.V. Mayakovsky, and A.T. Tvardovsky highly valued improvisational literary phenomena in the process of poetic (literary) creation. At the same time, D. Dido, K.S. Stanislavsky, V.E. Meyerhold, E. B. Vakhtangov, A. E. Tairov, V.A. Sherbakov, A. Gladkov, M. L. Rakhels, B. A. Matanov, P. N. Berkov, N. I. Lvov, V. E. Guseva expressed their theoretical views on improvisational phenomena in folk dramas.

The improvisational method plays a role as the most important tradition in theatrical art of staging tragic,

comedic and musical dramas. Improvisation in theatrical art b.c. It was an important literary phenomenon for the stage, which appeared in the 5th century. The method of improvisation prevails in the ancient theater, in the Middle Ages (late 16th - early 17th centuries), especially in the stage works "Comedy of Masks," developed in Italy. The comedy of masks has become a type of Italian folk theater where plays are staged according to the script, which includes a short scheme of the play. This theater, with the participation of masked actors, is sometimes performed on the streets in open areas. In Italian open-air theater, masked performers such as Bregello, Pantalone, Dr. Bolondze, Truffaldino, Paskvino, Meccetino, and Tobarino were famous. In this theater, improvisation occupies a central place in the creativity of actors in comedy. The tradition of improvisation - a stage production (show) - created a great opportunity for the audience to create the novelties of urban life in an imaginative way. For improvisation to work well, temperament, accurate dictation, declaration, and sound are necessary. At the same time, inventiveness now requires attention, attention, foresight, and clear memory, which ensure accountability. Accurate and precise thinking, solid figure, strong leadership, acrobatic skills, jumps, and other salto skills, pantomime, and other techniques were important. For this reason, this theater was called the theater of improvisation. In the history of theatrical art, the tradition of improvisation experienced a strong development in the era of modernism. Vsevolod Meyerhold and Evgeny Vakhtangov emphasize that the tradition of improvisation is an integral part of theatrical art. The Frenchman Jacques Kopo and Jean-Louis Barro, who revived the expressiveness of stage improvisation and paid great attention to the improvisation of ensemble games [3:151].

Compared to improvisational art (choreography), which is distinguished by improvisation in art forms, improvisational phenomena are quite late. Therefore, improvisational phenomena in the art of play appeared in the 19th and 20th centuries. In the 20th century, improvisation occupied a leading position in the art of play (choreography), and the principles of working with improvisation began to take shape. In the process of daily work of humanity, the actions, feelings and perceptions received from the surrounding environment were the basis of the art of play, actions and signs. The creation of natural phenomena, hunting, animal husbandry, agriculture, the general labor process, and the manifestation of war, a certain rhythmic movement, game, and image arose from the life requirements of ancient times. Over time, with the development of society and human civilization, the art

of individual games has been formed in accordance with the development of movement traits, capabilities and skills in the art of play. In Greece, Rome, Egypt, China, and India, which were centers of ancient culture, the culture of performing arts reached its peak. As a result of such a historical process, the phenomenon of improvisation emerged. Improvisational talent has been scientifically proven as a literary phenomenon that arises from natural talent and creative experiences of creators and performers. At the same time, creators and performers studied the methodology and techniques of each other's performance techniques in the creative and performance process. They were orators of a high psychological level, possessing folk history, ethnography, social life, national character, national customs, national consciousness, and life experience.

In general, improvisation is a method that is of great importance in the creative and performing process of art forms.

The period of true development of dramaturgy in European countries corresponds to the XIX-XX centuries. In this century, the dramas of antiquity were staged on theatrical stages.

Eschill's tragedy "Chained Prometheus," Sophocles' tragedies "Shah Edip," "Antigona," Evripides' tragedy "Medeus" are still staged in many theaters of the world.

In 1881, the tragedy "Shah Edip" by Sophocles with the participation of the famous tragic actor J. Mune-Syulli was staged in the orchestra of the ancient theater in Oranje, France, and the play was later transferred to the old Paris theatre "Comedy Française." The famous German director M. Reinhardt staged his ancient drama many times. In 1910, in Berlin, he staged Sophocles' tragedy "Shah Edip," and later Eschild's tragedy "Oresteia." Among the current directors of the Greek theater, D. Randiras and K. Kuhn created several wonderful plays based on the plays of ancient playwrights.

In 1918, in Petrograd Yu. The "Theatre of Misfortunes," organized by Yurev, was opened with the tragedy of Sophocles "Shah Edip." In 1957, Sh. "Shah Edip" was staged at the Georgian Theater named after Rustaveli, and in 1969 at the Uzbek Academic Theater named after Hamza under the direction of I.V. Radun. The role of "Shah Edip" was played by the great actor of our time Shukur Burkhanov, the play became a great artistic event.

The tragedy "Medeya" by Euripid was directed by N. Oxlapkov in 1961 at the Mayakovsky Theater in Moscow, and the main role was played by S. Mezeri. In 1962, the Georgian Theater named after Mardjanashvili was staged by director A. Chkhartishvili,

and in recent years, the Uzbek Drama Theater in Tashkent (formerly the Abror Khidoyatov Theater) was set by director S. Meliev, the leading role was played by talented actress Gulbakhar Yuldasheva.[4:7]

While studying the sources of the emergence of drama in Central Asia, he notes that the first manifestations of the drama genre are the worship songs of the "Visparad" and "Yasna" sections of the "Avesta." "The struggle of ancient people against the forces of nature (for example, animals), their worship of natural phenomena and animals, stories about fantastic and mythological events - all of this is connected to human thoughts and spiritual experiences, excitement (extiros) and feelings. Therefore, it is natural that pantomime plays and cultural programs have created dramatic elements, which are the main conventional feature of theatrical culture.

In general, the period of development of dramaturgy in Central Asia was a stage of development from the beginning of the 20th century.

In the field of world literature, Aristotle's "Poetics," N. Bualo's "The Art of the Word," as well as the works of L. Timofeev, V. E. Khalizev, B. M. Tomashevsky, N. A. Gulyaev, M. I. Gromova, N. L. Vinogradskaya, A. N. Zorin[6:24], who occupy a significant place in the world of Russian literary and aesthetic thought, have scientific and research works related to some theoretical issues of drama

In the literature of Turkic peoples, scientific work was carried out on the ideological and thematic differences of drama, genre features, system of images, stylistic features, issues of artistic language [7:127].

In Karakalpak literature, the scientific works of K. Ayimbetov, T. Allanazarov, T. Bayandiyev, B. Tursinov, A. Seytbekov, in the articles of K. Sultanov, A. Nasurullaev, Zh. Boleshev, K. Zharimbetov, F. Utemuratov, R. Matmurotova, M. Mambetova [8:101], the scientific and theoretical views on conflict and composition, the system of images, the creation of the image of women in drama,

In general, it can be concluded that the origins of the drama in European literature date back to BC. In the 5th-6th centuries, it is associated with playful songs performed in Greece in honor of the god Dionysus. People who performed these songs dressed in the form of various animals, birds, and insects and performed songs and dances in the streets. Another core of the foundation is oral folk creativity, folk traditions, national psychology, which is based on syncretism and is implemented through improvisational methods.

The improvisational method was one of the main methods in the creative process of oral folk art and

played a significant role in the formation of drama.

In the emergence and development of dramaturgy, the role of improvisation in revealing the hero's character, the use of monologue, dialogue, epilogue, prologue, psychologism and overture in the composition of the plot was of great importance. Improvisation influenced the genre development of the drama. On the basis of improvisation, the dual dramatic genres, whose plot arose on the basis of stylization, literary fairy tales-drama, libretto, fairy tales-inscenarization gradually developed.

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