

Section 3. Study of art and cultural studies

DOI:10.29013/ESR-24-7.8-15-17



STAGE INTERPRETATION OF PSYCHOLOGICAL IMAGES IN THE DRAMATURGY OF EDUARDO DE FILIPPO IN THE UZBEK THEATRE

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Cite: Ismoilov A. (2024). *Stage Interpretation of Psychological Images in the Dramaturgy of Eduardo De Filippo in the Uzbek Theatre*. *European Science Review 2024, No 7–8*. <https://doi.org/10.29013/ESR-24-7.8-15-17>

Abstract

This article analyzes the play “The Night Will Certainly Pass”, staged on the stage of the Uzbek National Academic Drama Theater by director A. Gamirov based on the work of playwright Eduardo de Filippo “The Millions of Naples”. The author comes to the scientific conclusion that the director, closely collaborating with actors, artists and other creative people, successfully staged the play based on Stanislavsky’s methods.

Keywords: *director, interpretation, play, art of experience, components of theater, psychological theater, image, acting ensemble*

Introduction

40 years have passed since the death of the Italian playwright and theatre figure Eduardo de Filippo (1900–1984). He vividly and interestingly talks about current problems of social life. In his plays, the playwright describes life simply and honestly and with this simplicity expresses the difficult fate of man. His plays bring pleasure to the reader thanks to the sharp plot and the embodiment of the traditions of street performances, including acting improvisation and buffoonery. Eduardo de Filippo is considered both a master of psychological realism and an heir to the Neapolitan mask theater. The tradition of commedia dell’arte occupies an important place in his work, and he turns to the cul-

ture of the past to renew theatrical creativity. This aspect brings him to the level of a unique phenomenon in the world of modern theater. Therefore, the work of Eduardo de Filippo is important at all times. He himself wrote about his work as follows: “I write for everyone: the poor, the rich, the workers, the employees... everyone! Everyone! The beautiful, the not so beautiful, the bad, the good, the selfish... As soon as the curtain rises, everyone sitting in the audience should find something interesting for themselves on the stage. And, in the end, it pleases me to realize that when the audience leaves the theater, each spectator takes with them something important that they can carry into their lives” (De Filippo E., 1997).

Theatres in many countries of the world have repeatedly turned to the works of Eduardo de Filippo. His plays such as “Filumena Marturano”, “Cylinder”, “Man and Gentleman”, “Saturday, Sunday and Monday”, “Vincent De Pretore”, “Christmas at the Cupiello’s”, “These Ghosts”, “The Millions of Naples” are especially valued. In the theatres of Uzbekistan, his works were turned to in the 21st century, and his plays “Cylinder” (in the Uzbek Academic Russian Drama Theatre), “The Millions of Naples” (in the Uzbek National Academic Drama Theatre) were staged.

Research methods. Criterion of historicity, analysis, comparative analysis

Main part

In 2007, the play “The Millions of Naples” by Eduardo de Filippo was included in the repertoire of the Uzbek National Academic Drama Theater for the first time.

In the tragicomedy “The Millions of Naples” the socio-political situation during the Second World War is described using the example of one family. De Filippo, who defines the genre of all his works as tragicomedy, in this play sometimes in comic and sometimes tragic situations expresses the fate of a family during the war years, which is forced to earn a living in an unfair way, and as a result the family almost falls into moral decline. “Gennaro, the hero of the play, is a supporter of honesty – he talks about it a lot, but cannot show how to live honestly in this situation” (Khodjimatrova M., 2007).

Poet and playwright Usman Azim was able to “Uzbekize” the words of the work when translating it. Based on his translation, director Alexander Gamirov interpreted the work on stage and tried to bring the traditions of the Neapolitan theater of that time to the Uzbek stage. Preserving the general idea and spirit of the work, he staged it in the genre of psychological drama. However, the director tried to find his own expression in the embodiment of the playwright’s work. In De Filippo’s works, there is often a farcical version of comedy in the first act, melodrama in the second, and drama or tragedy in the third act. The director also showed psychological drama through melodrama, starting with farce.

In the first scene of the play, the Iovine family begins a game involving the fake death of the head of the family, Gennaro, when the police arrive and find a supply of food on them, fearing that they will be accused of speculation. “Eduardo de Filippo’s funny, downright farcical plot twists have a serious, non-comic, even dramatic basis” (Skornyakova M., 2006; p. 196). Because Gennaro Iovine’s family is in a precarious situation. There is no doubt that they will be imprisoned for what they have done, or at least sent to war and killed at the front. Life forces them to live a lie. The director expresses this scene, sprinkled with elements of farce, both funny and serious.

Scenes involving false deaths also appear in the playwright’s other works. “The theme of death is the central dynamic element of his comedies, which shows Eduardo’s deep connection with Neapolitan culture” (Monaco V., 1981; p. 51). In fact, such a plot line is typical for the traditions of Italian folk theater, which testifies to the author’s loyalty to these traditions. This approach to dramaturgy was established in the Neapolitan theater of the 20th century. A. Gamirov embodied the achievements of the Neapolitan and Italian theater as a whole in his performance at the National Theater of Uzbekistan.

The director expresses in vivid artistic colors the events of the play related to Gennaro’s departure to war, after which his wife Amalia, neglecting her children, begins dating another man and goes into business completely, as a result of which the children become more and more immoral. A. Gamirov, looking for the reason for the weakening of the family’s stability and its gradual disintegration, comes to the conclusion that the main reason for the characters of the play getting into such a situation is the era. Because of the war of that time, the family is practically destroyed. The return of Gennaro’s father, who disappeared in the war, saves the family from inevitable chaos. The director offered a romantic approach to the finale of the play. In it, on stage, Gennaro consoles his family members, looking at the audience. In the play, the hero expresses hope that “The night must pass”, but in the play the director changed this point of view, as a result, the main character uttered the firm words “The night will definitely pass”.

A. Gamirov prepared two groups of actors for the performance. “Saida Rametova and Mukhammadali Abdukunduzov, who embodied on stage in the images of the main characters of the work, showed a performance inclined to philosophical and psychological interpretation, and Zukhra Ashurova and Kakhramon Abdurakhimov approached the embodiment of images with performance in the direction of everyday psychological drama” (Rizaev Sh., 2007). The performance of both groups of actors in the play was subordinated to the director’s concept. Among them, the performance of K. Abdurakhimov stands out in particular. “Gennaro – K. Abdurakhimov prefers to save his wife and children from the crooked path not with shouts and appeals, but with examples and evidence, and the path he chose will turn out to be the right one at the end of the play” (Khaytmat R., 2009). The calm spirit of the performance was reflected in the truthful and realistic decoration created by director A. Gamirov and artist B. Turaev using subdued colors.

However, the character of the cameraman, who was introduced by the director with the aim of modernizing the work, instead of achieving harmony with the actors’ performance, on the contrary, interfered with them. Because his appearance on stage with a toy camera did not correspond to the director’s goal and negatively affected the atmosphere of the performance.

Conclusion

The play by A. Gamirov “The Night Will Certainly Pass” calls on the audience to appreciate the world. Also reflected in the director’s interpretation is the idea that in any situation a person should not lose his individuality, should not stray from the right path, should not forget the concepts of mutual kindness and significance. Through this play, the director decided to follow the path of mastering the achievements of Uzbek theater directing and expressing them on stage in harmony with existing traditions.

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submitted 24.07.2024;

accepted for publication 08.08.2024;

published 27.09.2024

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