

# ACTING SKILLS

IN THEATRE  
AND CINEMA

— Monograph —

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## ENTRANCE

19th and beginning of the 20th centuries, theater and cinema came to our country. These two arts emerged and matured on the basis of time-tested traditions and experiences. Today, Uzbek theater and cinema are taking bold steps towards development and artistic maturity.

Theater and cinema, as a social phenomenon, reflect the world through artistic images, feelings, emotional states, reflect reality in an artistic form - through movement, and are considered a magical and powerful art form that can find a way to the human psyche, to his soul, educate people's feelings and serve to enrich their spirituality. The remarkable aspect is that these art forms have an ideological and aesthetic impact on people, teach and educate, enrich people's spirituality, and form their worldview. Their highest goal is aimed at spiritual purification of people, enriching their artistic thinking.

Theater and cinema are unique art forms that express the identity, history, future, customs, sacred values, and aspirations of a particular nation through artistic images. In addition, theater and cinema have a more impressive, popular, powerful, and attractive opportunity than all other art forms to highlight issues of national ideology, national pride, patriotism, faith, interethnic friendship and harmony, humanity, kindness, generosity, and morality. Therefore, every nation strives to develop theater and cinema in the national spirit, on historical foundations, and based on the requirements of modern innovations. Through this, it wants to influence the hearts and minds of the people. Based on this, it should be said that theater and cinema are art forms that are directly connected with historical traditions and high human qualities.

These art forms are currently receiving great attention from the state. A number of decrees have been adopted by the state to further develop theater and cinema.

President of the Republic of Uzbekistan Shavkat Mirziyoyev noted at a meeting with representatives of the arts on August 3, 2017, "If we want to perpetuate the

memory of our ancestors, we can do this primarily through theater and cinema,”<sup>1</sup> in his resolution No. PQ-3176 of August 7, 2017: “We want to glorify our great people and glorify the name of Uzbekistan to the whole world, so we must do this primarily through theater and cinema. It is through cinema that we can conquer world screens. For this, we must once again use our strength, opportunities, and creative potential,”<sup>2</sup> he had stated.

To date, there has been an opportunity to implement a number of reforms in all areas of our country. Also, various grandiose works, necessary reforms, and a number of targeted plans have been implemented in the development of the Uzbek national cinematography. Such important documents as the “Strategy of Actions in Five Priority Areas of Development of the Republic of Uzbekistan for 2017-2021”, “Year of Active Investment and Social Development” of the President of the Republic of Uzbekistan Shavkat Miromonovich Mirziyoyev, the Resolution “On the Further Development of Uzbek National Cinematography”, and the President's Address to the Parliament dated December 22, 2017 serve the well-being of our people, the development of our country, the harmonious upbringing of the generation, and, in addition, the development of Uzbek national cinematography.

Various regulatory and legal documents adopted in the field have created the basis for the emergence of a legal framework on this front.

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<sup>1</sup> Mirziyoyev Sh.M., "Development of literature and art, culture is a solid foundation for improving the cultural world of our people", Xalq so'zi, August 4, 2017.

<sup>2</sup>Resolution of President Mirziyoyev No. PQ-3176 dated August 7, 2017, “On measures for the further development of national cinematography.”

## **I. STAGES OF FORMATION AND DEVELOPMENT OF ACTING SKILLS IN THE ART OF THEATRE AND FILM.**

### **I.1 . Acting skills in the stages of development of the history of Uzbek theater.**

theater and cinema in our country at the end of the 19th and beginning of the 20th centuries fundamentally changed people's lifestyles. Theater and cinema brought culture and enlightenment to our country.

Uzbek acting has an ancient history. Its origins date back to primitive society: worship of natural phenomena, rituals related to the beliefs of primitive people, mass games related to hunting, pantomimes. Acting as a separate type of artistic creation was formed in the 5th century BC in India, Greece, and later in Ancient Rome. As a result of the emergence of the first states and cities, the first specific manifestations of acting also appeared in Turkestan.

"The traditions of acting reached the beginning of the 20th century. It had its own style and means of expression in creating a social image. In creating an image, they tried to exaggerate movements, gestures, and tones by using the means of speech, exaggeration, art, and laughter rather than psychological analysis. In ancient times, tragic actors also worked in the territory of present-day Uzbekistan.

In the Middle Ages, mockers, imitators, serious storytellers, storytellers, and preachers who used satire and humor were active in the Movvarunahr, Fergana Valley, and Khorezm oasis.

In the new Uzbek theater of the European type, which appeared on the scene in the 20th century, the art of acting further developed. It matured through the creative assimilation of the experiences of world theater and acting, and the development of ancient national theater performing traditions. The actors learned to reveal the reality depicted by the playwright, the inner world of the characters of the play , and to deeply interpret the ideological meaning of the image <sup>3</sup>.

The art of acting has further developed in the new European-style Uzbek theater that emerged in the 20th century. It has matured through the creative assimilation of

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<sup>3</sup> Mamatkosimov J. Acting skills. Study guide. Tashkent-2019, 12 pages

the experiences of world theater and acting, and the development of ancient national theater performance traditions. The actors have learned to reveal the reality depicted by the playwright, the inner world of the characters in the play, and to deeply interpret the ideological meaning of the image.

Acting is derived from the Latin words "act", "acto", which means action, that is, an actor is a person who performs an action.

“In explanatory dictionaries, an actor is defined as a person, artist, who performs roles in drama, opera, ballet, puppet theater, circus, theater, cinema, radio (staging, production, montage) and television. In the National Encyclopedia of Uzbekistan, an actor (lat. as tor – performer) is a performer, artist, in drama, opera, ballet, puppet theater, variety, circus, cinema, radio and television. It is stated that he creates a living artistic image using his body, voice, mind, emotions, and abilities<sup>4</sup>. ”

The actor is the main figure of cinema and theater. Directing and acting are creative activities that are directly related to the art of theater and cinema.

There is no such thing as a theater without an actor. Also, the playwright, director, artist, composer and all the components of the theater can only demonstrate their art through the actor. If there is no acting, their joint creativity will also disappear. In the theater, all artists create for the actor, so that the image played by the actor reaches the theater performance in a full, colorful, aesthetically beautiful, beautiful way. And the actor creates to convey their art to the audience. As a result of such objective and dialectical unity, a healthy creative atmosphere is created on the theater stage.

an actor plays a role in a play, he takes on the character of his character, expressing his inner world and aspirations. In doing so, he enriches and enlivens the content of the play or script with his own creativity and life experience.

The actor's speech, body, facial and eye gestures, emotions, and perception are the main tools in creating an image. The actor uses makeup, clothing, and sometimes

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<sup>4</sup> National Encyclopedia of Uzbekistan. Volume 1, Editorial Board: M. Aminov, V. Akhmedov, N. Boboev and others. Tashkent. “National Encyclopedia of Uzbekistan” ”State Scientific Publishing House. 2000. 182 pages

a mask, finds behavior, tone, and gestures that are appropriate for the person or other being he is portraying, and harmonizes the inner and outer sides.

The art of acting reflects real life, relying on the worldview, personality, and creative originality of the performers. Depending on the types of art and various genres, the art of acting is divided into a number of styles and directions. Hundreds of spectators directly watch the actor performing on stage. Therefore, he is forced to say every word loudly and exaggerate every movement.

It's different in cinema: in silent films, human emotions were revealed only through movement and gestures, but when cinema became sound, the actor began to reveal more of the character's mental state in front of the camera. Television also requires naturalness from the actor.

To go on stage, to realize one's creative potential and to be noticed by the audience requires great work, research and skill from the creator. Such great artists as K.S. Stanislavsky, Delsart, Chekhov, Tovstanogov created schools for the actor's work on himself. . According to K.S. Stanislavsky, work is the first and main condition for the actor's work on himself, and this work should turn difficulty into routine, routine into ease, and ease into beauty. Stanislavsky writes: "An actor who has studied the laws of creativity in a mediocre way may extinguish the spark of inspiration, but in a real artist the spark ignites <sup>5</sup>. "

Delsart : “the body is an instrument, the actor is an instrument”. On stage, the movements of the hands, feet, body, and face are all observed by the audience, which enhances the image of the actor. Sometimes, an unsuccessful “exit” of a performing actor or soloist can damage the image being created by breaking the bond of attention that unites the performer and the audience.

The theater and cinema industry is a unique and complex field. It is also clear that teachers of specialized disciplines in art schools will be given more responsibility. Therefore, teachers of acting and directing specialists, in addition to

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<sup>5</sup> Stanislavsky K.S. The actor's work on himself. Translated by T. Khodjaev. Tashkent. New Generation of the New Age. 2010, p. 63

having qualified pedagogical knowledge, are required to have acting and directing skills.

Regardless of the fact that the process of training actors and directors in art schools manifests itself in different styles and forms, they are all built on the same system, namely the one founded by K.S. Stanislavsky at the beginning of the 20th century.

Today's theater education must not lag behind the spiritual, aesthetic, and ideological demands of our society. The requirements for training actors who will become stage masters in the future must be carried out in accordance with the issues facing the art of Uzbekistan.

The requirements for the development and improvement of the education of young people pursuing creative professions pose to the teachers of the Uzbek State Institute of Arts and Culture the issue of increasing the level of training of students. The training of highly educated and ideologically mature specialists is the main requirement set by our state for teachers.

To educate the emerging young generation, it is necessary to instill in the student a sense of responsibility and self-confidence. And for this, from the first day, it is necessary to feel the sincere, attentive, trusting attitude of the teacher. He must feel that the teacher approaches the creative goals he sets for himself with extreme responsibility. Respect and trust are the main principles of theater pedagogy that have come down to us from our teachers.

the acting school of the youth coach, teacher Munavvara Abdullayeva, who has served Uzbekistan in teaching actors and directors, are extremely necessary and can be recognized as an important work that serves as a model for young scientific researchers. In addition, the directing school of Shuhrat Abbosov, which is considered the Uzbek film school, Their experience, pedagogical skills, knowledge and skills serve as an invaluable resource for us.

Shukhrat Abbosov has a wealth of knowledge and experience in the field of cinema and directing. His theoretical knowledge can form the basis for teaching



methods in many areas of expertise. In this regard, it is necessary to conduct scientific research on Shukhrat Abbosov's pedagogical abilities.

Munavvara Abdullayeva's pedagogical style is also unconventional in its own way. Despite this, the methods of teaching the subject of mastery of the teacher with rich practical experience in the theater and acting workshop have repeatedly found their positive practical proof. "Each teacher, based on many years of work and experience, has formed his own unique teaching style, that is, his "stamp". If a teacher who has deeply mastered the secrets of acting skills conducts the lesson process based on his life experience and proven teaching methods, the learning process will take on an interesting, impressive character, and its result will be more effective. The teacher first of all decides how to instill a creative mood in the student and how to achieve this. This is the most effective method in his knowledge and process - the use of specific tasks and exercises by a teacher who knows the teaching methodology well, close to the creative nature of his students <sup>6</sup>. "

"Stage action should be meaningful, logical, and sequential," said K.S. Stanislavsky. "That is why the main task of a teacher is to direct the student to the right goal <sup>7</sup>. "

The success and development of theater art depends not on individual individuals, but on the efforts of entire teams acting as one. In addition to the director and actor, the conductor, choreographer, artist, scriptwriter, make-up artist, costume designer, lighting designers, and stage workers also play a role in the creation of modern examples of theater art.

The development of theatrical art has always been directly related to the development of society and its culture. Both the rise of theatrical art, the emergence or disappearance of various creative methods and artistic principles in it, are directly or indirectly related to events in life. This situation shows the influence of social life on theatrical art. In addition to reflecting social life, theatrical art can also have a significant impact on this life.

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<sup>6</sup> Abdullaeva M. National acting school, Tashkent. 2015. Page 10

<sup>7</sup> Stanislavsky K.S. Selected Works. Volume 2, M.1954, p. 57.

In his book “The Actor’s Work on Himself,” K.S. Stanislavsky emphasizes that skill emerges only when such “alchemy” is overcome. K.S. Stanislavsky wrote: “An actor may feel good on stage, but in expressing his feelings, he may spoil his whole appearance by the wrong movement of his body <sup>8</sup>. ”

There is no set time limit for an actor to train his body, because as the demands on the performer increase year by year, difficulties arise, so he has to work on his voice, speech, body plastic, etc., all his life. Stanislavsky likened an actor who cannot convey the meaning of every word to his audience to a mute who "incomprehensibly, babblingly declares his love for his mistress."

K.S. Stanislavsky says, “Of course, an artist must obey all the moral laws of the society in which he lives. In contrast to the concepts of social morality, there is also the concept of “Artist Ethics.” , ” The ethics of an actor <sup>9</sup>primarily determines the responsibility for his profession. When an actor approaches the stage interpretation of a certain character, he first of all creates a stage image, departing from his own personality. On stage, he embodies the behavior, behavior, speech, and state of this character based on his life observations, the director's idea, and the text presented by the playwright. If the created image is consistent with the director's idea and the idea recommended by the playwright, this determines the success of the performance. If the actor does not use the generalization method in the process of performing the character recommended by the playwright on stage, the image will not be bright, vital, and have a social status. The character of the stage, brought to life by the playwright on the basis of an artistic texture, is brought to life by the performer - the actor, imbued with the spirit of the era and character traits.

When a playwright writes a play, he does not describe the actions characteristic of an actor's performance. The director and actor create a performance on stage based on the proposed conditions, era, and characters of the play. Therefore, the director and actor are the main components of the play. The basis of acting is determined by behavior. Through behavior, the actor and director bring the play to life. Behavior is

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<sup>8</sup> Stanislavsky K.S. The actor's work on himself. Translated by T. Khodzhaev. T. Generation of the New Age. 2010

<sup>9</sup> K.S. Stanislavsky. My life in art. T ; Fiction, 1965, p. 86.

a factor that determines the main feature of acting. Behavior is not limited to physical movement, but also causes the birth of an inner experience. After all, at the heart of every behavior lies the search of the performing actor, the state behind his personal inner experience. Of course, the found behavior will be the same if it is performed by the actor not mechanically, but with inner feelings every time.

When an actor embodies a particular character on stage, his actions will be pleasing to the audience only if they are believable, natural, and impressive. First of all, the actor must believe in the environment and character recommended by the playwright and director, and only then can he convince someone. This requires skill and research from the creator. When creating the image of a historical figure or a contemporary, the actor searches, observes, and understands the essence of the image. Of course, in some cases, an experienced actor can enrich the image, give it variety, and polish. It follows that the actor must create a character on stage with his own life history. Of course, this depends on many factors: the genre of the work, the director's idea, his artistry, the specific language of the play, etc. However, if the actor approaches the image based on life, the image will be so realistic and impressive.

This is probably why young actors are taught to observe life and people, to study them, to gain experience. After all, the more an actor knows life, the more he reads and learns, the more he becomes not just a simple interpreter of an image, but a stage character with an artistic essence, distinguished by his own character and behavior. "If a director does not strive to express some great idea through abstract ways and schemes, if these ideas do not find their lively expression in the form of actors, he will not be able to achieve the aesthetic perfection of the artistic image of the stage. Or, conversely, no matter how much an actor throws himself around on stage. If his actions do not reveal the essence of the dramatic image, he will fail creatively."<sup>10</sup>

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<sup>10</sup> Umarov E. Aesthetic principles of creating an artistic image in the theater . T ; 2011, p. 37

So, the actor is the one who brings the image created by the playwright and interpreted by the director to life on stage, endowing it with character and character. In the art of acting, the main goal is to get into the essence of the image, to create an image with a social status. Every time an actor creates an image in a play, he must be able to find and fill in new aspects of it. Only then does a true example of creativity emerge.

While acknowledging that the actor is the mainstay of the play, it is important to remember that he is a creative person who depends not only on the playwright, but also on the director. The actor interprets this or that character, correctly following the director's idea. As a result of this wonderful collaboration, the play is created.

The creative cooperation of the director and the actor is understood as a team of creators serving exactly the same idea and goal. The director, without imposing his will, gives the actor creative freedom and manages to create an artistically coherent vision of the performance. All components of the performance are aimed at realizing the highest goal. It is precisely from this process that cooperation arises. The director, being in agreement with the actor, strives to realize the highest goal of the performance. The director must be able to convince the actor of his will, help him to get into the role through explanation, not pressure. Then the actor will not just play the role, but will interpret it realistically, with inner feelings and spirit.

It is true that in some cases, directors give actors a role interpretation. This is contrary to the actor's independent creativity. The director must be not only a master of his profession, but also an excellent teacher. He must convince the actor to love, feel, and understand his role. More precisely, the actor must interpret his image in independent colors, based on the director's interpretation and idea.

After receiving the play, in the theater, during the “chitka” process, the director works on the character of the role, language, and character, and gives explanations. It is in this process that the foundation for the upcoming performance is laid. It is in this process that the director is responsible for the success of the entire performance, while the actor searches for new aspects of the image in his performance. As a result of this cooperation, a performance with a single ensemble is created, in which acting

achievements are manifested. "The actor, being an independent creator, is not only a mirror of the director, but also a trusted friend. On the other hand, the director, observing the criterion of truth in the interpretation of the actor, guides him on the right path with his artistic skill."<sup>11</sup>

Of course, the art of acting is based on conditionality. Actors die in a lie, fight, quarrel, etc. But only if the actor can convince himself and others of these situations. This is a characteristic of the art of acting. He must believe and be able to convince that a non-flying plane can fly, that a non-raining rain can fall, that his stage partner is Hamlet or Othello, not a professional. In the process of creating an image, the actor does not simply go on stage and recite a memorized text, but interprets the image of a hero with great skill, affecting the hearts and minds of the audience. For this reason, the actor is a person who shares spirituality with the people, who enters into a dialogue with the audience. An actor who interprets good, positive images can educate the audience, give them spiritual nourishment.

In short, the director and the actor are the core of the theater, its roots. As a result of the cooperation of these two professionals, many performances have been seen and are still seen on stage. The performances being staged become lifelong when these creators are like-minded. There are directors who understand what is going on in the actor's heart and start working in this way. Or, on the contrary, some actors quickly understand the director's idea and play the role, sensing what he wants from them. The performances created as a result of this cooperation are warmly welcomed and performed by the audience.

## **I.2 . Stages of formation of Uzbek cinema .**

"The achievements of all types of art, the development of science and technology, played a great role in the emergence and development of cinematography. In major countries of the world, including the USA, Germany, France, and Russia, research was carried out with a specific goal of discovering the

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<sup>11</sup> Same source , p. 72.

cinematograph, and major technical discoveries were made: photographic and projection devices were created." <sup>12</sup>Over the centuries, as the arts developed, they achieved new achievements, and the development of science, technology, and technology played an important role in the emergence of cinematography.

After the emergence of cinema, it began to gain experience, having its own form. These experiences made it possible to generalize theoretically. One of the founders of cinema, S. Eisenstein, also <sup>13</sup>concluded that “the roots of each element in cinema lie in other arts”, “because the theory of the spontaneous emergence of cinema has already lived its life”, “the characteristics of cinema should be sought in similar types of art” . S. Eisenstein recognized cinema as a new art form, intertwined with painting, drama, music, sculpture, architecture, dance, and speech.

Cinema, enriched by the experience of traditional arts and synthesizing their means of expression, has become a truly new art form. As this art form enters into creative interaction with other art forms, cinema has developed and continues to develop as a result.

“Film is not a set of means of expression borrowed from different arts, but their synthesis, that is, while strictly adhering to the specific characteristics of cinema, the means of expression of one or another art form interact with each other. The basis that unites all means of expression in cinema is not only the art of acting, because in addition to art cinema, there are other types of it in which there is no actor. In cinema, means of expression borrowed and modified from other art forms are combined with each other and synthesized on the basis of its (cinema's) pictorial world. Synthesis in cinema also occurs due to the rhythm and tempo in its works. Tempo and rhythm are found in dance and poetry, but in cinema they convey time and space in movement.”<sup>14</sup>

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<sup>12</sup>Abulkasimova H. History and theory of cinema and television. – T.: National Encyclopedia of Uzbekistan. 2008. P. 5.

<sup>13</sup>Eisenstein S. Selected Works Volume 5. - M.: Iskusstvo. 1964. B. 96.

<sup>14</sup>Abulkasimova.H. Fundamentals of Cinema Art. - T.: National Encyclopedia of Uzbekistan. 2009. P. 7.

Indeed, cinema has absorbed the experience of all art forms. It has enriched itself on their basis and, by synthesizing means of expression, has created new means of expression, becoming a true art.

Although cinema and theater are closely related arts, they are quite different from each other. But they are constantly in creative collaboration. In the early days of cinema, when it was still silent, the performances of actors were, at least in part, reminiscent of theater. This was clearly manifested in the use of eye-catching makeup, strong facial expressions, and expressive plasticity. An example of this is the films starring Charlie Chaplin.

"When cinema was born, many similar expressions and ideas appeared, comparing film to theater: "a filmed performance," "a filmed theater," and so on. Although these definitions are considered erroneous in terms of essence, they nevertheless correctly revealed the closeness of feature film to theater.

"If a play is filmed, that is, recorded on film, it remains a play with all its inherent features. This does not make it a film, because a film is created on the basis of different principles, laws, and means. But a feature film, through the medium of acting, has absorbed the rich experience of the theater in creating a human image. That is why the first film actors were selected from the theater. Later, many national film creators participated in films as theater actors and still do." <sup>15</sup>In the era when cinema was silent, the actor's performance was clearly visible in makeup, strong facial expressions, and expressive plasticity, which, although partially reminiscent of the theater. Cinema also learned from the theater the art of organizing the mise-en-scene, giving light to each frame. From the theater to the cinema, the art of decoration, the importance of costumes, and mise-en-scene, which are considered important elements in creating an image, came to the fore. In the early days, the mise-en-scene of cinema differed little from the mise-en-scene of theatre, since films were shot in pavilions. Although the art of decoration came from theatre, it has its own distinctive features in cinema. For example, in a film, one cannot limit oneself

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<sup>15</sup> Abulkosimova Kh. Fundamentals of Cinema. State Scientific Publishing House. T., 2009. Page-7.

to a painted window. The window must be natural, otherwise the content of the shots will be fake.

One of the main reasons for the rapid development and popularity of cinema was that traditional art forms had made great progress and achieved great success during this period, which allowed cinema to develop more rapidly. Cinema did not simply copy the experience of these arts, but delved deeply into the essence of these experiences and tried to incorporate their elements into its own nature as much as possible.

“Film is not a set of means of expression borrowed from different arts, but their synthesis, that is, while strictly adhering to the specific characteristics of cinema, the means of expression of one or another art form interact with each other.”<sup>16</sup> Cinema is a synthetic art, such art also includes theater performances and opera. Yes, these are also synthetic arts, but in each of them all means of expression are subordinate to some one art: in theater - to the art of acting, in opera - to music. The basis that unites all means of expression in cinema is not only the art of acting, because in addition to art cinema, there are other types of it in which there are no actors. In cinema, means of expression borrowed and modified from other art forms are combined with each other and synthesized on the basis of its (cinema's) pictorial world. Synthesis in cinema also occurs due to the rhythm and tempo of its works. Tempo and rhythm are found in both dance and poetry, but in cinema they convey time and space in action.

During this period, cinema gradually began to develop in the world. In the 1920s, cinema also entered Uzbek art.

Cinema is an important means of forming the spiritual world of a person, and its essence is to influence the viewer and stir his emotions through images. If the events taking place on the blue screen are taken from a person's life, then the brightness of the character of the hero in it will undoubtedly cause a comparison of human qualities. The dictionary of art terms defines "Character is a human image

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<sup>16</sup>That's it source . Page - 9



that is perfectly depicted in works of literature and art and embodies a historically specific type of character, as well as expressing the author's spiritual and aesthetic concept." Acting is an art that has been formed for thousands of years, it is mainly based on three units: mind, will and emotion. That is, the actor performs psychophysical behavior in the unity of time, space and time under the conditions given by the author. Using mind and will, he controls his emotions. Stage behavior - a psychophysical process on the way to achieving a goal as a result of struggling with given conditions, behavior on the stage or on the set creates vital feelings in the actor. In the process of specific behavior, internal experience arises spontaneously. Therefore, live behavior creates the most convenient and correct conditions for natural live action in the actor's work. Behavior, as opposed to intuition and thinking, is a materialized manifestation of the actor's creative activity, that is, behavior is the product of the actor's labor. On the set, it is the actor's pursuit of the goal imagined in the given conditions . Behavior forms the basis of the actor's work.

The actor's inner experience is the feelings that arise involuntarily due to the emotions in the memory of the creator acting in the given conditions of the film script. By absorbing the psyche of the human life in the role, they become the actor's emotions, which leads to the brilliance of the performance through the creation of character.

Character creation is manifested through the actor's performance through the logically unique actions, deeds, habits, and traits of the embodied character. The character and character of the hero are revealed through the actions and activities of the character that the actor is creating.

In our cinema, the evolution of the character of the hero is honed over time and becomes clearer from different angles. In addition to the psychophysical behavior of the actor, as Professor Qazoqboy Yuldoshev emphasizes, "One of the methods used in creating a dramatic image is the ability to give the characters their own speech characteristics and uniqueness in their way of speaking." The fact that vivid characters are being created in today's Uzbek film dramaturgy is precisely the topical point of the topic that we are studying in detail. The actor's verbal behavior is the

way the film hero influences his partners through words on the way to achieving his goal. Verbal behavior means influencing through words. The most important thing in the process of verbal action is to think systematically, fight in thought, and act through "keeping silent." To fight, argue, quarrel or compromise with the verbal behavior of the stage partner. Only then is the specific behavior of the stage partner, who is carrying out the effect response in the "silence" situation, found. The most striking speech act is to argue with the stage partner, that is, to force him to support the stage partner or change his goal, and finally to cause him to have different feelings. Speech expressiveness leads to speech expressiveness by prolonging the vowels in words in the right places and clearly pronouncing the final consonants in each word. Such verbal behavior by the actor performing the role is justified by his activity in achieving the goal.

## **CHAPTER II. PERFORMANCE OF UZBEKISTAN THEATRE AND FILM ACTORS EVOLUTION**

### **II.1. Theater and film actors skill stages.**

In 1911, Mahmudkhoja Behbudi wrote his first national tragedy, "The Case of the Father-Killer or the Case of an Uneducated Boy," in 3 acts and 4 scenes. Attempts to publish the work were unsuccessful for two years. Only the play, dedicated to the 100th anniversary of the Russian-French war of 1812 with the Russian victory at the Battle of Borodino, and sent to the censor in Tiflis, allowed for publication. According to the resolution No. 19940 of March 23, 1913, "It can be staged on the stages of the Caucasus with the permission of the censor of the Tiflis Committee for Press Affairs," the work was published in 1913 in Samarkand as a separate book.

The publication of "Padarkush" literally marked the birth of the Uzbek national theater. In the same year, efforts to stage the work began in Samarkand under the leadership of Behbudi, and in Tashkent under the leadership of Munavvar Qori and Abdulla Avloni.

"Padarkush" was first performed by amateurs on January 15, 1914, in the New City of Samarkand. On this occasion, the "Oyina" magazine published a series of news and reviews entitled "The First National Theater in Turkestan" in the 14th issue of January 25, 1914. The news item mentions the high level of the work, the large number of spectators, and promises the audience a repeat performance of the work. However, no information is provided about the director who will stage the work. According to Miyon Buzruk Salihov, who was one of the first to extensively analyze the history of the Jadid Theater, "Azerbaijani Aliaskar Askarov had an influence on the stage arrangement. Professor Abdulla Avloni even said that he performed the director's duties. According to another report, the director was Mahmudkhoja Behbudi himself<sup>17</sup>. "

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<sup>17</sup>Miyon Buzruk Salikhov. Materials for the history of the Uzbek theater. Vol. 1935. 71 p.

“ The roles in the play were played by Abdusalom Abdulrahim o'g'li (Boy), Abbas (Khairullo), Mardonqul Shomuhhammad o'g'li (Domla), Yozdonqul Shohmuhmad o'g'li (Boyvuchcha Toshtemir), Mirzo No'mon mulla Fozil mufti o'g'li (Ziyoli), Rahimqul Muhammad Salih o'g'li, Mirhoshim Mirrahim o'g'li, Muhiddin Jo'raboy o'g'li (the gray boys, young men in the tavern), Muhammad Aminjon Niyoziy (the boy's brother), Abdulla Badriddin o'g'li (the boy's wife), and Tatar actors Ahmadjon Shamsuddinov (Pristav). During the intermissions, Haji Abdulaziz, one of the famous hafiz of Samarkand, sang songs <sup>18</sup>. ”

One of the founders of the theater, Abdulla Avloni, writes in his “Biography”: “Since 1913, in order to open the eyes of the people and bring them closer to culture, I entered the theater, became the leader of those who initiated theater work, and went to several cities of Turkestan and opened the way to theater among the Uzbeks. ... I created a theatrical charitable society called “Turon”. These words of Avloni were also recorded by Miyon Buzruk Salihov: “This group, which had been formed in an amateur form since 1913, was officially renamed the “Turon group” at the end of 1914 and gradually took on an organized character <sup>19</sup>. ”

Historical sources indicate that the first Uzbek national theater troupe was not founded in Samarkand, but in Tashkent in mid-1913. However, the first performance based on a national work was staged at the Samarkand Amateur Theater. The Tashkent troupe was able to officially stage “Padarkush” forty days after the Samarkand troupe. In fact, work on the work began at the same time in both places.

In 1914-15, the Tatar director Zaki Boyazidsky and Mustafa Mansurov were the creative leaders of "Turon". At the end of 1914, the troupe staged the drama "To'y" by Haji Mu'in and Nusratulla Qudratulla. The performance was as successful as the previous "Padarkush". Since the troupe had a very small number of actors, all the roles in the troupe were played by one actor, and even several roles were played by one actor. After "Padarkush", the "Turon" troupe presented the play "To'y" to the public on December 1, 1914. It was said that the main roles in the play were played

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<sup>18</sup> Rizaev Sh. Jadid's drama. Editorial Office of the "Sharq" Publishing and Printing Concern, 1997. 55 p.

<sup>19</sup> Rizaev Sh. Jadid's drama. Editorial Office of the "Sharq" Publishing and Printing Concern, 1997. 60 p.

by actors A. Ziyobiyev, B. A'lamov, Sh. Shohinoyatov, M. Mirazimov, and Q. Ismatullayev, who showed great enthusiasm and skill, especially the role of Olimboy, performed in the interpretation of Abdulla Avloni, was especially noteworthy. The role of Olimboy is played by A. Avloniy, the role of Olimboy's mahram Abdulahad is played by Q. Ismatillayev, the role of Juvon is played by A. A'lamov, the role of Domla is played by Sh. Shoinoyatov, and the role of Oqsoqol - the mahalla ellikboshisi (ellikboshi) is played by M. Mirazimov.

After the play "Toy", the theater successively staged Hamza Hakimzoda Niyoz's "Zaharli hayot" and Abdulla Qodiriy's "Bakhtsiz kuyov". "Zaharli hayot" was staged in September 1915, "Bakhtsiz kuyov" in November. Abdulla Avloni played the roles of Eshon in "Zaharli hayot" and Fayziboy in "Bakhtsiz kuyov".

**1915**, the troupe staged the play "Badbakht Kelin", translated from Ottoman Turkish. The director was Abdulla Avloni. We can say that the national art of directing began to take shape, following the example of the "Turon" troupe, when Abdulla Avloni was engaged in directing.

**In 1916**, Abdulla Avloni's comedy "Is it easy to be a lawyer?" was staged. The author himself staged the play. The reason for the delay in staging the comedy, written in 1914, is understandable. Due to the concerns of A. Avloni, the leader of the troupe, his friends in the same profession would later stage his play.

The great success of Tashkent amateurs was an important impetus for the further expansion and development of their activities in this direction. The Samarkand troupe disbanded by 1916 due to the lack of permanent stage performers. The Tashkent troupe, strengthened by new artists, began to operate under the name "Turon troupe".

The troupe successively staged the works of Abdulla Qodiriy "Baxtsiz kuyov" and Haji Mu'in "Mazluma xotun". On December 30, 1916, the musical drama "Layli and Majnun" was performed at the "Kolizey" theater with the participation of Ozar and Uzbek actors. The work was translated from Ozar into Uzbek by Abdulla Avloniy. The play was staged by S. Ruhillo. The main roles were performed by Sidqi Ruhillo (Majnun), Durriyakhonim (Layli), A. Avloniy (Malu'), A.

Muharramov (Navfal), N. Kho'jayev, Farid Tohiriy, Yusuf Aliyev, etc. In connection with this event, a historical photo is kept in the A. Avloni Memorial Museum, which shows the participants of the play in their make-up and costumes on the same day. Miyon Buzruk Solihov, enclosing this photo in his book, lists the names of some performers and notes Ma'sumakhanim at number 4. It turned out that this woman was People's Artist of Uzbekistan Masuma Qoriyeva, who later became a famous figure in Uzbek theater. She was one of the first female actresses in the "Turon" theater troupe. So, the Tashkent theater team was the first to take the initiative in bringing a female actress to the stage.

Miyon Buzruk Solihov in his book "Materials for the History of the Uzbek Theater" lists the following actors of the "Turon" troupe: Hasan qori, Eshonkhodja Khaniy, Sami qori, Abdulla Avloniy, Badriddin A'lamov, Shorahim domla Shohinoyatov, Nizomiddin Khodjayev, Shokirjon Rahimiy, Quدراتulla Makhzum, Muhammadkhon Poshshakhodjayev, Bashrullakhon Khodjayev, Abdullaziz Khodjayev, Eshonkhodjayev, Musakhon Mirzakhonov, Umarqul Anorkulov, Fuzail Jonboyev, Salimkhon Tillakhonov, Quدراتulla Yunusiy, To'lagan Khodjamyorov, Ubaydulla qori Ergoziyev. Sulaymon Khodjayev, Mannon Uygur, Ghulom Zafariylar joined their ranks in 1916. Other sources also contain information about the work of Abdurakhmon Akbarov, Yusuf Aliyev, Muso Azimov, Sadullakhodja Tursunkhodjayev, Mirmulla Shermuhammedov, and Muhiddin Sharafiddinkhodjayev.

Thus, before the tragic events of 1917, the "Turon" troupe had a group of about thirty permanent actors, national directors such as Nizomiddin Khojayev, Abdulla Avloni, and Badriddin Alamov, a strong repertoire of national and international character, its own winter and summer stage in the Old City of Tashkent, and its own strong professional theater troupe.

**In 1918**, the "Turon Theater Troupe" was taken over by the state and given the status of "state theater". M. Uygur was appointed artistic director and director of the theater. From 1918-1921, under the leadership of M. Uygur, G. Zafari, B. Alomov, such actors as Abror Hidoyatov, Masuma Qoriyeva, Abdurakhmon Akbarov, Karim

Yakubov , Shokir Najmiddinov, Muzaffar Muhamedov, Yetim Bobojonov, Obid Jalilov, Sayfi Olimov, Bosnat Qoriyev, who paved the way for the future of the theater, began their activities. New authors such as A. Fitrat, G. Zafari, A. Cho'lpon, M. Uygur, and Sh. Khurshid entered the dramaturgy. Together with Hamza Hakimzoda, they tirelessly served the task of enriching the theater repertoire with new works. The works of national dramaturgy of these authors, such as "The Doctor of Turkestan", "Twelve-hour Government", "Fanny House" (Uyghur), "Poisonous Life", "A Servant with a Rich Man", "The Punishment of Slanderers", "Victims of Innocence" (Hamza), "Bad Boy", "Children of Erk", "Halima" (G.Zafariy), "Zahhoki Moron" (G.Yunus), "True Love", "Indian Rebels", "Abulfayzkhan" (Fitrat), "Yorqinoy", "Khalil Farang", "Attack" (Cholpon, the last work in collaboration with V.Yan), "Farhod and Shirin", "Leyli and Majnun" (Khurshid), paved the way for the future development of the Uzbek theater, which was taking shape in the areas of drama, musical drama, and children's theater. Abror Hidoyatov and Masuma Qoriyeva were exemplary in their ability to adapt to multiple genres in their acting.

The actors of the 1920s, having grown up in the land of centuries-old traditions, developed a deep respect and faith in the cultural and artistic heritage. In their art, the best traditions passed down from generation to generation, the means of folk art were manifested in a structural combination. Vitality, brightness, sincerity, enthusiasm, romantic tenderness, etc. are due to this. Mirshohid Miroqilov's anecdotes, askiaboz, Abror Hidoyatov's playing of the dutor, Halima Nasirova's maqomkhon, Nabi Rakhimov's khirgoys are due to this. In general, closeness to the people, to the life of the people, a good knowledge of folk art, psychology, and aesthetic taste ensured the popular nature of the actors' work.

The Uzbek theater has always been, first of all, an actor's theater. It remains so today. In the past, the Uzbek theater consisted only of acting, and the creativity of the actors was fueled by talent and skill. Thanks to the consistent creative work and dedication of Hamza, Mannon Uygur, and Muhiddin Qori Yakubov, a wonderful generation of talented artists grew up in the bosom of the Uzbek theater. The leader

of this generation was the famous, world-famous actor Abror Hidoyatov. He was an artist who absorbed the best qualities of the Uzbek people, the best features of folk art, worked tirelessly on himself, never tired of studying and learning, fought for nationalism, and was able to achieve perfection in any image. These qualities were not only in Abror Hidoyatov, but also in his comrades Sayfiqori Olimov, Rahim Pirmuhammedov, Abdulhaq Sultanov, Obid Jalilov, Mirshohid Miroqilov, Abduvahob Azimov, as well as Muzaffar Muhamedov, Yetim Bobojonov, Sa'dikhon Tabibullayev, who studied with Abror Hidoyatov at the Moscow Drama Studio (1924-1927). The theater was also established to a certain extent in Sharif Koyumov, Hikmat Latipov, Lutfulla Nazrullayev, Fatkhulla Umarov, Haji Siddiq Islamov and others. These art schools made a great contribution to the art of theater and cinema with their talents.

By the end of the thirties of the 20th century, the Uzbek theater had established itself. About fifty people graduated from the Moscow Drama Studio and the Baku Theater College. In 1930, Zhora Qoldoshev, Bahodir Jamolov, Anvara Olimova, Polatoy Rahmonova, Mamadali Haydarov, Azam Hasanov, Hamidulla Narimonov, Afandikhon Ismailov, who had graduated from the second group of the Moscow Studio, spread to the theaters of Uzbekistan and began to pursue a professional career in the performing arts. Dozens of talents, such as Mukarrama Turgunbayeva, Shukur Burkhanov, Olim Khojayev, Nabi Rahimov, Abbos Bakirov, Amin Turdiyev, Zaynab Sadriyeva, Gavhar Rahimova, Kudrat Khojayev, Maryam Yakubova, Qamara Burnasheva, Asror Jorayev, Khadicha Aminova, Zaynab Samiyeva, Roziya Karimova, and Muhsin Hamidov, have boldly entered the theater academy from amateur levels.

Representatives of the second generation of theater actors also boldly entered the film industry: theater actors such as R. Pirmukhamedov, R. Hamroyev, N. Rakhimov, Sh. Burkhonov, L. Sarimsokova, O. Jalilov, H. Umarov, YO. Akhmedov, P. Saidqosimov, O'. Alikhodjayev, D. Kambarova, I. Ergashev, YO. Sa'diev, T. Shokirova made a great contribution to the development of cinema.



Thus, three categories of actors appeared on the stage: artists who received professional education in Moscow and Baku; artists who achieved professionalism due to innate talent, diligence, and tireless work on themselves ; talented young people who switched from amateurism to theater in the late thirties. Among them, the actors led by Mannon Uygur, who graduated from the Moscow studio first, became leaders, influential, and exemplary in culture, skill, and art. They attracted artists from all over the republic like a magnet, exerting an active influence, sometimes through words, sometimes through art. Over time, these numerous stage heroes and queens, with different abilities, opportunities, and aspirations, and belonging to different styles, formed the Uzbek acting school.

In the second half of the 1930s, such large, majestic performances as "Hamlet", "The Rich Man and the Servant", "Othello", "Gulsara", "Farhod and Shirin", "Leyli and Majnun" were created in Uzbek theater art. Classical dramaturgy was also conquered to an impressive extent. The achievements of Uzbek theater were recognized internationally and were noted by foreign guests. The play "Hamlet" of the former Hamza Theater (now the Uzbek National Academic Drama Theater) is "a wonderful drama in the spirit of Shakespeare, in which you feel the tragedy from the heart," wrote Julius Fuchik, "even if you don't know the language, you hear and understand every word of Shakespeare. The actor speaks with his actions, gait, facial expressions, and hand movements, which is a great, magnificent stage art. "Hamlet" so well staged can compete with the productions of the best theaters in Europe, while the Uzbek theater was founded only fifteen years ago <sup>20</sup>. " On behalf of the British parliamentary delegation, H. Johnson wrote in the theater's book of impressions: "We have never seen the tragedy of our countryman Shakespeare so well staged anywhere, not even in London. We were especially impressed by the skill of the actors who played the roles of Othello and Desdemona <sup>21</sup>. "

We see the rise of a generation of actors whose talents are diverse but whose creative principles are the same, and the flourishing of the Uzbek acting school.

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<sup>20</sup> " Zvezda Vostoka" magazine. 1955, No. 7.

<sup>21</sup> Kadyrov M. Falcons of our stage. Gafur Ghulam Literary and Art Publishing House. 1986 10 p.

the thirtieth year, the Hamza collective has been steadily pursuing research in the direction of pure drama theater. K. Yashin, U. Ismailov, and then Z. Said, N. Safarov, and Z. Fatkhullins have joined the ranks of its authors. Among their plays on socio-historical and modern themes, the world classical heritage occupies a significant place in the theater repertoire.

U. Ismailov's "Cotton Sho'mgiyalari", "Rustam", K. Yashin's "Yondiramiz", "Tor-mor", Z. Said, N. Safarov's "Tarih tilga kirdi", Z. Fatkhullin's "Istiklol", Lope de Vega's "Kozibuloq village", A. Faiko's "Portfelli Kishi", K. Goldoni's "Hotel hostess" were praised by the audience, the public and the press for their careful direction, logical decorative solutions of the performances, and the unique interpretations of skilled actors. This theater, which has been creatively active throughout history, leading the people, enlightening and enlightening, was awarded the status of "Uzbek State Academic Drama Theater" in 1933 for its great services.

In 1933-34, the theater team began work on W. Shakespeare's "Hamlet". The role of Hamlet was performed by A. Khidoyatov, the role of Ophelia by S. Eshonto'rayeva, Horatio by Sh. Kayumov, Claudia by Kh. Latipov, Gertrude by M. Qoriyeva, Polonius by L. Narzullayev, and Daert by N. Rakhimov. The success of the performance also reached Russian audiences.

After Hamlet, the second stage of "The Inspector General" was another important experience. It was a staging of the plays "Honor and Love" by K. Yashin and "Cunning and Love" by F. Schiller on a common theme, which set the main task of comprehensively describing and interpreting the problems of human freedom, love and loyalty, male and female personalities in different social conditions of the time through the spiritual experiences of the artistic image. The second version of "Cunning and Love" in the twenties was significant in this regard. The role of the mother in the play was played by S. Eshontorayeva, and the role of Ghulam was played by Sh. Burkhanov.

In 1939, the theater staged the play "The Rich Man and the Servant" dedicated to the fortieth anniversary of Hamza's birth. Since the original copy of the play was not preserved, K. Yashin almost rewrote it based on the prompter's copy that was

performed at the Turan Theater on the Aktepa front in 1919 , and after consulting with the theater team, he removed the last scene. As a result, the play is not about the October Revolution, but about the people in a country that has lost its independence and become slaves to the invader, who are under the double oppression of the colonialists and local rulers, about the eternal rich and poor, about opportunity and helplessness.

The new musical theater attracted such singers as Abdurauf Boltayev, Soyib Khojayev, Sobir Rahmonov, Mahmudjon Gafurov, Anvar Yusupov, M. Mirtolipov from the disbanded Comedy Theater, Lutfiyahonim Sarimsokova, Shahodat Rhimova, Maryam Yakubova from the Musical Theater, Omina Fayozova from the Young Spectators Theater, Abduvahob Azimov, Mashrabjon Yunusov, Asad Ismatov, Akbar Muhamedov, Tursunkhon Jafarova, Abdugofir Abdurakhmonov from regional theaters; as well as Jamolqori G'iyosov, Khojiakbar Ahmedov, Jo'rakhon Sultanov, Ma'murjon Uzoqov.

The work carried out and the results achieved during the preparation of the theater's performances in 1935-1940 increased interest in Shakespeare's work, and the theater began work on "Othello". The reason was that M. Uygur and the team had a vision of the role of Othello in the person of A. Khidoyatov. And so it happened. The performance was staged on November 28, 1941. The actors A. Khidoyatov and S. Eshontorayev justified the confidence expressed earlier. The success of the performance was widely covered not only by the Uzbek press, but also by the world press.

Between 1941 and 1945, works such as "Mukanna" by H. Olimjon and "Jaloliddin" by M. Shaikhzoda were created, along with plays directly related to the war theme, such as "Death to the Invaders", "Front", "Mother", and "Oleko Dundich", calling for mobilization.

In 1945, a great event took place in Uzbek art. The Central Asian State Institute of Theater Arts was established, a higher educational institution that trains highly qualified art specialists such as actors, directors for drama, musical drama and puppet theaters, and actors and directors, cameramen, film critics, theater critics, art

historians and playwrights for the cinema. Now, literally, real actors, directors, playwrights began to work in the field of Uzbek theater art. In a word, these art devotees, who had diplomas in their hands, higher education, and mentors, began to demonstrate in their creative work that theaters are a place of example, a place of spirituality and enlightenment not only in Tashkent, but also in all regions of the republic. In 1948, the institute began to operate under the name of A.N. Ostrovsky. In 1991, the institute was named after the famous Uzbek actor and director Mannon Uygur. Currently, this institute is called the Uzbekistan State Institute of Arts and Culture.

As a result of the repression of literature and art that began in the second half of the 1940s, plays written on historical themes were banned again, and performances based on such works of folk art as "Alpomish", "Tohir and Zuhra", "Oshiq Gharib and Shohsanam" were successively removed from the stage. These repressions continued in the sixties. We see this clearly in the policy towards the satirical comedies "Secrets of the Heart" by B. Rakhmonov, staged in 1953 at the Hamza Theater, and "Tobutdantavush" by A. Qahhor, staged in 1962, as well as in the policy aimed at curbing the environment in all areas of artistic creation.

60s The performances of the plays "Mirzo Ulugbek" (A. Ginzburg, 1963), "The Unknown Man" (A. Ginzburg, O. Khojayev, 1963), "The Stolen Life" (T. Khojayev, 1965) by M. Kouri, "Stronger than Death" (T. Khojayev, 1967) by A. Robles, and "Oedipus Rex" (I. Radun, 1969) took a leading place in the development of the theater's directing and acting culture.

Among T. Khojayev's plays staged in the sixties, two in particular: "Stolen Life" and "Stronger Than Death" testify to the maturity of his directing skills. In these plays, T. Khojayev, while filling his research with new nuances, seemed to reinvent the interpretative possibilities of actors, including Y. Abdullayeva and T. Azizov.

Despite all the obstacles, a turning point began in the first half of the 1960s in Uzbek dramaturgy and stage art. This phenomenon is explained by the appearance on the stage of artistically harmonious plays and their performances on all-

contemporary historical, socio-social, moral-spiritual themes. The works that began the history of the stage at the Hamza Theater: I. Sultan's "Faith" (1960), "Unknown Man" (1963), O. Yakubov's "When the Apple Blossoms", M. Shaikhzoda's "Mirzo Ulugbek" (1961), A. Qahhor's "Sound from the Coffin" (1962), S. Azimov's "Beauty of the Stars", Uygun's "The Killer" (1965).

After the 1970s, Umarbekov's dramas "The Commission", "The Rushing Sun", "According to His Own Request", and "The Debt of Judgment" performed at the Hamza Theater raised the art of Uzbek directing and acting to a new level.

On the stage of the Hamza Theater, ideologically deep, artistically comprehensive interpretations have consistently developed. One of such works is the play "Imon" (A.Qobulov, Q.Kho'jayev). The role of the main character of the play, Professor Yuldosh Kamilov, was performed by actor O.Kho'jayev, the role of Naim Sanjarov was performed by S.Olimov, and the role of Orif was performed by Z.Muhammadjonov with a spirit of creative thirst. After all, the play was written with these performers in mind, in particular, I.Sultan dedicated it to Olim Kho'jayev. Among these performers, the role of Kamilov's mother-in-law Risolat was played by actress Z. Khidoyatova, the role of her eldest daughter Oyisha was played by Sh. Mazumova, Z. Tojiboyeva, the role of her youngest daughter Ozoda was played by actress R. Ibrohimova, the role of Oyisha's husband Karimjon was played by S. Tabibullayev, the role of Orif's wife Aziza was played by S. Eshontorayeva, and the role of Ozoda's lover Sidiqjon was played by T. Azizov.

"Oedipus the Confessor" entered the history of theater as a unique performance that demonstrated Sh. Burkhanov's high tragic acting talent. The play was staged at the actor's personal invitation. In the play, based on the ancient Greek myths of Sophocles, Oedipus, who, as a result of a fate written on his forehead by the gods, falls into various misfortunes and crimes, was an important task for the actor, experiencing the countless tragedies of a skeptical person who dared to reveal the secrets of that fate, and living with them on stage.

19 70s One of the most famous roles of actor Sh. Burkhanov is Father Sulaymon in the play "Qiyamat Qarz" (R. Hamidov, Kh. Kuchqorov, 1976). Unlike

the literary source, the actor's skill was more meaningful and impressive than the logical and artistic description. Sh. Burkhonov brought the role of Father Sulaymon to life with the cry of his heart and all his emotions.

In the sixties and nineties, Shukrillo and Odil Yakubov worked together on the following films: "Dangerous Road" (1964), "Smile Thieves" (1971), "The Thief Was Hit by a Robber", "Unsiz Faryod" (1991), XG'ulom "Lover in the Stone Age" (1961), Turob To'la "Qizbuloq" (1968), "Old Girl", "Quvvai Qahhaha" ("Nodirabegim" 1969), Shukhrat "Five-day Groom" (1970), "Double Old Men" (1971), "Mother Daughter" (1973), J. Jabborov "O's Stubborn", "Watching Before the Wedding", E. Vohidov "Golden Wall" (1970), S. Ahamed "Bride Rebellion" (1976), "The Groom" (1985), O'. Umarbekov "Flowing Waters" (1971), "The Commission" (1974), "The Debt of Judgment" (1976), "The Urgent Sun" (1978), "The First Day of Autumn" (1980), "According to His Request" (1982), among the young writers M. Khairullayev "Child" (1963), "Don't Hesitate" (1973), "The Gorge" (1990), M. Karimov "My Pen" (1965), "The Bridegroom" (1966), A. Ibrohimov "The First Kiss", "Arra" (1971), "Zo'ldir" (1973), "Puch" (1989), F. Musajonov "Aq kabutar" (1966), "Najot istab" (1988), Kh. Sharipov "Ota o'g'il" (1965), H. Muhammad "Tashkentning nozanin malikasi", "Khotinlar gapidan kilek hangoma" (1990), M. Boboyev "Gurung", Sh. Boshbekov "Taqdir eshigi" (1987), "Temir xotin" (1988) made a great contribution to filling the Uzbek stage with their plays of diverse themes and genres.

We see the rise of a generation of actors whose talents are diverse but whose creative principles are unified, and the flourishing of the Uzbek acting school, whose achievements we have mentioned.

In 1961, he staged the tragedy "Mirzo Ulugbek" by M. Shaikhzoda. The character of Mirzo Ulugbek was performed by Shukur Burkhanov to the rhythm. After that, several historical dramas were staged on the theater stage. For example, Uygun's "Abu Raykhan Beruniy", "Abu Ali ibn Sino", "Zebuniso", T. Tola's "Nodirabegim", P. Kadyrov's "Starry Nights", and finally, thanks to independence ,

historical drama appeared on the stage thanks to the performance of A. Oripov's drama "Sahibkiron Temur".

Until the 90s of the 20th century, the Uzbek theater went through a difficult period in its activity. The concept of communist ideology gained momentum throughout the country. It aimed its main blow at the remnants of the bourgeois views and views of the Uzbek intelligentsia and artists who thought differently from the ideas of socialism. Some performances were removed from the repertoire, and socially commissioned works were created instead. These include N. Pogodin's "The Ravens", I. Sobolev's "The Master", A. Ostrovsky's "The Last Victim", N. Levada's "Hello, Stars", V. Vishnevsky's "Life-Giving Death", and many other translated works.

However, it would be a mistake to call these years a period of complete depression for Uzbek culture, including Uzbek theater. Because, despite the intensification of ideological pressures, theatrical art developed to a certain extent. Although the performances created in these years were highly politicized and served Soviet ideology, they still remained the national culture of the Uzbek people of that period. They served to raise the cultural, educational, and aesthetic level of the people.

The power of theater art is that it is a collective creation that unites the creative work of playwrights, actors, directors, artists, musicians, dancers and many other stage figures into a single whole. But among these many creators, there is one who defines the nature and essence of stage art, stage culture. And he is the actor.

Deep idealism, integrity of belief, and the perception of theater as a place of education are among the most important characteristics of the first generation of our actors.

In this section, we will see the rise of a generation of actors whose achievements have been widely recognized, whose talents are diverse, but whose creative principles are unified, and the flourishing of the Uzbek acting school.

## **II.2 . Contributions of theater and film actors to the development of cinematography.**

Although Uzbek national cinema emerged in the 1920s, it was at the beginning of the 20th century that Kh.Devonov, a native of Khorezm, took the first step in Uzbek cinema. “In 1908, Kh.Devonov established the first photo and film laboratory in Central Asia in Khiva. Since then, he has been regularly engaged in photo and film work. His first film, called “People's Journeys,” was also shot around these years.”<sup>22</sup>

The stages of development of Uzbek national cinema correspond to 20 years. That is, this period is the silent period, the events developed with the actions of the actors, gestures . The period of silent cinema in Uzbekistan includes the years 1925-1935, “Umbrella Cart”, “Ravot Qashqirlari”, “Ikkinchi Khotin”, “Yuksalish” and others are the first silent films. Artists such as S. Khojayev, E. Hamroyev, Nganiev, K. Yormatov, R. Pirmuhamedov, Y. Azamov, Z. Shokirova, M. Jafarova played an important role in the formation of national cinema during the silent film era. The content of silent films expressed to the viewer the point of view of European specialists, since they were works written by authors who were far from knowing national traditions and created in this spirit.

The next stage of Uzbek cinematography falls on the 1930s . During these years, Nganiev laid the foundation for Uzbek national cinema. The industrialization of the republic was first shown in Uzbek cinema in the film “Ascent” by Nganiev in 1931. In the first half of the 1930s, the first historical film was shot - “Before Dawn” (1933, directed by S. Khojayev) and the children's film “Sword” (1936, directed by Y. Azamov). The silent stage of Uzbek cinematography ended with Nganiev's film “Young Man” (1936).

these years, national filmmakers have matured along with Nganiev: the acting skills of K.Yormatov, M.Qayumov, O.Khojayev, E.Khamroyev, Y.Azamov, and A.Saidov have improved.

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<sup>22</sup>Khaitmatova S., Tursunmetova R. Film studies: analysis and criticism of film art. – T.: Innovatsiya-Ziyo 2020. P. 21.



The first sound film in our country, "Oath," was created in 1937 by director A. Usoltsev. So, at the same time as the sound film was created, a team of Uzbek theater actors was invited to the film. It was from this year that the collaboration between directors and theater actors in cinema began.

"Oath" (1937, directed by A. Usoltsev, composer A. Knyazevsky) is considered the first sound Uzbek film to show the brutal class struggles surrounding rural life and land and water reforms that were being carried out in the wake of collectivization. The film's authors were able to realistically portray the living conditions of peasants and the lifestyle of the rural population.

Another new stage in the 40s: "The film "Azamat" played a major role in the development of Uzbek cinema in the 1940s. Despite the years of World War II (1941-1945), that is, a period of hardship and disaster, there was a period of growth in the history of Uzbek cinema. There were a number of objective reasons for this. The leading film studios of the former Soviet Union evacuated their development equipment, leading cinematographic professionals, playwrights, directors and actors to Uzbekistan. The Uzbek people opened their wide arms to them and created the necessary conditions and opportunities for their creativity. This, in turn, made it possible to create films based on mutual creative cooperation." It was <sup>23</sup>precisely these times that were a period of great exchange of experience, which led to the creation of masterpieces in Uzbek film studios.

"Honey" (1940, directed by M. Yegorov ), "We Will Win!" (1941, directed by K. Yormatov), "Nasriddin in Bukhara" (1943, directed by Y. Portazanov, considered the "father" of Russian cinematography, and the second director was NG'aniyev ) , "Tohir and Zuhra" (1945, directed by NG'aniyev), which entered the cultural gold fund of Uzbekistan, "The Adventures of Nasriddin" (1946 , directed by NG'aniyev ) , "Alisher Navoiy" (1947, directed by K. Yormatov)<sup>24</sup> feature films such as.

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<sup>23</sup>Khaitmatova S., Tursunmetova R. Film studies: analysis and criticism of film art. – T.: Innovatsiya-Ziyo 2020. P. 25.

<sup>24</sup>Annotirovannyi katalog x udozhestvennogo kino Uzbekistana 1925-2008 . Coordinator: Khaytmatova S.– T.: Art Journal. 2009. St. 19-24.

The films mentioned above not only contributed to the development of cinema, but also contributed to the victory of World War II, with their patriotic spirit and selfless courage, which increased the courage of the soldiers.

of the cast in the historical film "Alisher Navoi" is incomparable and played a major role in increasing the impact of the film. The film "Alisher Navoi" (1947, director K.Yormatov, composers R.Glier, T.Sodikov) is a historical film that stands out for its artistic solution. The actors' contribution to revealing the personality of the Great Scholar in the film was enormous. The image of the main character of the film, Alisher Navoi, was interpreted by Razzaq Hamroyev. This image occupies a special place among the images created by Razzaq Hamroyev on the screen. With this role, Razzaq Hamroyev created the image of a thinker, poet, statesman, and people-loving person. " The actor came to the attention of the world's intellectual public through his interpretation of the image of Alisher Navoi. In this film, the main load falls on the symphonic music behind the screen. Music is used in several frames in the film, one of which is the traditional competition scene between the young Husayn Boykara - actor Asad Ismatov and Yodgor - actor Tolip Soatov. The sound of the national ensemble, distinguished by the cheerful exclamations of the trumpets, announces the beginning of the holiday. In this competition, Husayn Boykara and Yodgor had to demonstrate their strength and dexterity, but this fight was not an ordinary fight for Yodgor, but the very moment of getting rid of Husayn Boykara. The sounds of the ensemble sound throughout the entire episode. As the sounds of this music sounded at the beginning, it continues to sound like this, but now, when Yodgor's intention becomes known, this music begins to create a different impression on the listeners. The sounds of the trumpets are no longer a call to the audience, but rather an active participant in the competition, their The sounds of the film strike fear into the hearts of the audience, hinting that something terrible is about to happen. Thanks to the director's skill, all the components of the episode are involuntarily emotionally re-examined together in the process of perceiving the music .

"As in the theater, in the cinema, working on speech plays an important role in the actor's performance. Unlike the theater, words are used sparingly in the cinema. Since the actor's performance in the film is supplemented with other means of expression, the dialogues are shorter. But no matter how much less words are used in the cinema compared to the theater, it is still necessary to reveal the content of the work, its deep meanings through words. After all, it is in the words that the inner world of the hero, the reasons for his actions are hidden. As in the theater, the film actor "reinforces" the words spoken at the right moments with his tone of voice, gestures, and actions. Therefore, clear, expressive, melodious, and expressive speech is very necessary not only in the theater, but also in the cinema. In the melodiousness, in its variation, not only the feelings of the film hero are revealed, but also the national qualities of his character. Speeches of heroes in the best films of Uzbek art cinema "is distinguished by its high culture. This is due to the skill of Uzbek theater actors who have regularly participated in cinema. They enrich the speech culture of Uzbek cinema with their experience gained in the theater." Theater actors A. Khidoyatov, Sh. Burhonov, A. Ismatov, O. Jalilov, A. Bakirov, H. Umarov and other actors have made a great contribution to improving the speech culture of Uzbek cinema by playing roles in the cinema.

Recognition for the performance of the talented actor Asad Ismatov, who played the role of Husayn Boykaro in the film "Alisher Navoiy": Actor Asad Ismatov so amazingly portrayed the scene where he cries after losing the Sultan's grandson Momin Mirzo that the film's director Komil Yormatov was also shocked by this performance and expressed his excitement as follows: "When I arrived here, I heard such a heartbreaking cry that my heart sank and my body trembled. Husayn kneels in front of Navoiy, tears welling up in his eyes, describing the unfortunate incident. Asad Ismatov played his role with such brilliant talent that everyone around him could not help but cry, and my eyes filled with tears, even those who did not understand Uzbek cried. When we filmed each double, "the impact of the episode increased instead of waning"

The image of Huseyn Boykara that he interpreted is not a slave of lust, given to life, who ultimately caused the disintegration of the country, as in previous interpretations. His hero is a person of sharp intellect and intelligence. A talented military and statesman fighting for the integrity and peace of the country, a great patron of art and literature, and a subtle poet. Therefore, while watching the film, the viewer feels that if the evil slaves of lust had not destroyed the pillars of the country from within with their cunning, if the friendship of two great personalities had not hindered and created an opportunity for its development, the fate of the people, the development of the country would have been different, there would have been no darkness of favoritism and dependence.

“The actor faced the complex dialectical task of revealing the internal conflicts of Huseyn Boykara, and through a convincing interpretation of their spiritual experiences, he managed to reveal the essence of the character.

The actor carefully studies the spiritual world, character, speech and moral characteristics of the character he plays, and conducts himself and acts through the prism of the soul. It is clear that only an actor who understands and applies in practice that speech is a set of colorful expressive sounds can fully achieve this. Consistently continuing the thoughts of K.S. Stanislavsky, “It is necessary to act both physically and mentally on stage,” it can be said that the entire moving picture of the live process is embodied in front of the viewer through speech and gestures, mimicry, facial expressions. If movement is a beating heart, then it is necessary to speak without pausing. Every movement and situation on stage, from posture, appearance and clothing, carries meaning. The speech of an actor who feels this will also be clear, impressive, natural, and emotional.

The highest goal of an actor is to deeply study the human psyche and understand its fundamental meaning. This requires great passion from the actor. In order to interpret life in artistic images, the actor must have a broad worldview and a deep understanding of life. Asad Ismatov was one of such actors, he was a great talent. His unique potential was fully revealed during his work at the current National

Drama Theater and the Mukimi Musical Theater, and he created invaluable masterpieces of art .

"A. Ismatov was one of the master artists in working with words, transforming them into a reflection of the character's activities and inner world. Each of his words, with its expressiveness and eloquence, became a valuable factor in the various development of characters, in creating vital depth and intensity in the performance. The high praise given by influential art masters and critics for the roles of Khan and Husayn Boykaro in the historical films "Toxir and Zuhra" (dir. Nganiev) and "Alisher Navoiy" (dir. K. Yormatov), which went around the world, indicates that Asad Ismatov is among the greatest representatives of Uzbek theater and cinema, possessing his own unique style and direction." The skillfully created images of A. Ismatov testify to the artist's diverse creativity . These characters are not empty-willed, weak-minded people whose ambition and ambition are only apparent in this way, but rather people who appear in a series of complex human experiences. They suffer and regret as humans, but they do not hesitate or retreat in their goals and aspirations, and their lives end at the behest of fate.

The stage of the 1950s and 1960s was characterized by portraying strong, combative, and unyielding characters. The audience was captivated by fiery monologues and dramatic situations based on deep psychology.

Character creation is manifested through the actor's performance through the logically unique actions, deeds, habits, and traits of the embodied character. The character and character of the hero are revealed through the actions and activities of the character that the actor is creating.

By the 1950s, films were created based on the famous works of our writers. For example, Hamza's "Boy ila khizmdashchi" (1953, directed by A. Ginzburg), A. Qahhor's "Shahi so'zana", and Oybek's "Kutlug' qon" (1956, directed by L. Fayziyev ) were screened. <sup>25</sup>These films were welcomed by film lovers.

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<sup>25</sup>Annotirovanny catalog x udzhestvennogo kino Uzbekistana 1925-2008 . Coordinator: Khaitmatova S. – T.: Art Journal. 2009. St. 24-26.

addition , several films were made that addressed topical issues of the time. Historical films such as "Sisters Rakhmanova" (1954, directed by K.Yormatov ) , "Abu Ali ibn Sino" (1956, directed by K.Yormatov ) , "I am fascinated" (1958, directed by Y.A'zamov ) , "The Second Blossom" (1959, directed by L.Fayziyev ) , "When Roses Bloom" (1959, directed by K.Yormatov ) , and "Furqat" (1959, directed by Y.A'zamov) were shot. <sup>26</sup>The film "I am fascinated" (1959, directed by Y.A'zamov) on a domestic theme was met with great interest by the audience.

By the 1960s, Uzbek cinema had reached another level, a period of growth in its history. These years were a fruitful and eventful period for filmmakers.

“The influence of new trends and progressive directions in world cinema on Uzbek cinema was reflected in the work of some cinematographers. In particular, the films of E. Eshmammedov (“Nafosat” 1966, composer B. Trotsyuk, “Sevishganlar” 1969, composer B. Trotsyuk), created in the direction of poetic cinema, strengthened the artistic expressive means of Uzbek cinema. In addition, this period was marked by the work of a number of directors, operators, and actors, including Sh. Abbasov’s “Mahallada duv-duv gap” (1960, composer M. Leviev), “Sen yetim emassan” (1962, composer I. Akbarov), “Qalbingda soyl” (1965, composer E. Salikhov), “Tashkent – non shakhri” (1967, composer A. Malakhov), L. Fayziyev’s “Sinchalak” (1961, composer I.Akbarov), “The Star of Ulugbek” (1964, composers M.Ziv and D.Zakirov), A.Khamrayev’s “Yor-yor” (1964, composers A.Malakhov, M.Leviyev, A.Zakirov), “White Storks” (1966, composer R.Vildanov), D.Salimov’s “Aylana” (1966, composer R.Vildanov), R.Botirov’s “41st Year Apples” (1969, composer R.Vildanov), U.Nazarov’s “Guy and Girl” (1968, composer A.Malakhov), Y.A’zamov’s “Bygone Days” (1969, composer M.Leviyev) are particularly noteworthy. These achievements are due to the fact that most of the filmmakers studied at the S.Gerasimov State Institute of Cinematography (VGIK) to improve their professional skills. was done because of.”<sup>27</sup>

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<sup>26</sup>Khaitmatova S., Tursunmetova R. Film studies: analysis and criticism of film art. – T.: Innovatsiya-Ziyo 2020. P. 26.

<sup>27</sup>Annotirovannyi katalog x udozhestvennogo kino Uzbekistana 1925-2008 . Coordinator: Khaytmatova S.– T.: Sanat Journal. 2009. St. 31-46.

In the above-mentioned films, the organizational and creative work of Uzbek filmmakers, the accumulated experience, increased the demands on screen art, and as a result, historical-revolutionary films were created. For example: "Storm over Asia" (1964, director K. Yormatov). Although films in this direction began in the 60s, by the 70s, films on this topic began to be produced in large numbers. "The Fall of the Black Consul" (1970, director K. Yormatov), "The Seventh Arrow" (1972, director A. Hamroyev), "The Commissioner in Emergency" (1970, director A. Hamroyev).

In the 1970s, Uzbek cinema reached a new level with the production of films on contemporary themes. "Summer Rain" (1970, directed by A. Qobulov), "Intensity" (1971, directed by U. Nazarov), "Disaster at the Feet" (1971, directed by Z. Sobitov), "Love Conflict" (1971, directed by Sh. Abbosov), "We Are Waiting for You, Young Man" (1972, directed by R. Batirov), "Bitter Grain" (1975, directed by Q. Kamalova), "The Happiness of Another" (1978, directed by Q. Kamalova), "Duel Under the Plane Tree" (1979, directed by M. Abzalov) and others (despite the fact that these films have lost their relevance in terms of their ideological theme, they still arouse interest among young film critics due to their high artistic value). <sup>28</sup>These films have won a place in the hearts of movie lovers with their popularity.

Along with films on modern themes, historical films and films about the lives of great scholars include "Leaving the Darkness... (Scorpion from the Altar)" (1973, directed by Y. A'zamov), "Abu Rayhon Beruniy" (1974, directed by Sh. Abbosov), "Nodirabegim" (1977, directed by K. Yormatov), "Fiery Paths" (1977-1984, directed by Sh. Abbosov), and "Shum Bola" (1977, directed by D. Salimov, etc.). <sup>29</sup>These historical films have become another reason for movie lovers to return to the past and study the lives of their ancestors.

"As a result of research in Uzbek cinema in the 1970s, films that more deeply and vividly reflect the social processes taking place in society appeared on the world

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<sup>28</sup>Annotirovannyi katalog xudozhestvennogo kino Uzbekistana 1925-2008. Coordinator: Khaitmatova S. – T.: Art Journal. 2009. St. 49-71.

<sup>29</sup>Khaitmatova S., Tursunmetova R. Film studies: analysis and criticism of film art. – T.: Innovatsiya-Ziyo 2020. P. 27.

stage. During this period, there was a shift not only in quality but also in quantity, and genres strengthened in form and content, their diversity increased, and Uzbek cinema rose to another level." <sup>30</sup>We see the fruitful work of filmmakers behind these films.

In the early 1980s, films were created in collaboration with other countries. "Love and Hate" (1978, directors R. Batirov and J. Ristist), "The Adventures of Ali Baba and the Forty Thieves" (1980, directors L. Fayziyev and U. Mehri), "The Legend of Love" (1984, directors L. Fayziyev and U. Mehri), "The Hunter" (1990, directors L. Fayziyev and U. Mehri), "The Battle of the Three Kings (Fire Drums)" (1990, directors U. Nazarov, S. B. Barka). <sup>31</sup>As a result of this cooperation, creative relations were established between filmmakers. This art is democratic, international art. It is understandable to everyone, regardless of nationality, age, and education. As in any art, cinema often creates complex films with their own poetics, and in order to understand such films, the viewer must be prepared for them. Such films are extremely important, because they always embody some kind of innovation that contributes to the development of cinema as an art form.

In the second half of the 1980s, a new stage began, and during this period the film process took on a complex appearance with its own characteristics. Films such as "I Remember You" (1986, directed by A. Hamroyev), "Armon" (1986, directed by M. Abzalov), "The Meaning of Life" (1987, directed by D. Salimov), "Little People in the Big War" (1989, directed by Sh. Abbosov), "Maysara's Work" (1989, directed by M. Abzalov) <sup>32</sup>leave the seal of a crisis on the path of faith in the future, goodness and justice, and speak about the spiritual and moral climate of the turning point.

Directing and acting are types of creative activity that are directly related to the art of theater and cinema. Since cinema is an important tool in the formation of a

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<sup>30</sup>Khaitmatova S., Tursunmetova R. Film studies: analysis and criticism of film art. – T.: Innovatsiya-Ziyo 2020. P. 27.

<sup>31</sup> [www . http :/ uzbekkino . uz](http://uzbekkino.uz)

<sup>32</sup> Annotirovannyi katalog x udozhestvennogo kino Uzbekistana 1925-2008 . Coordinator: Khaitmatova S. – T.: Art Journal. 2009. St. 82-109.



person's spiritual world, its essence is to influence the viewer and stir his emotions through images. If the events taking place on the blue screen are taken from a person's life, the brightness of the character of the hero in it will undoubtedly cause a comparison of human qualities. The dictionary of art terms defines "Character is a human image that is perfectly depicted in works of literature and art and embodies a historically specific type of character, as well as expressing the author's spiritual and aesthetic concept." Acting is an art that has been formed for thousands of years, it is mainly based on three units: mind, will and emotion. That is, the actor performs psychophysical behavior in the unity of time, space, and time under the conditions given by the author. Using reason and will, he controls his emotions. Stage behavior is a psychophysical process on the way to achieving the goal as a result of struggling with the given conditions. Behavior on stage or on the set creates vital feelings in the actor. In the process of specific behavior, internal experience arises spontaneously. Therefore, live behavior creates the most convenient and correct conditions for natural live action in the actor's work. Behavior, as opposed to intuition and thinking, is a materialized manifestation of the actor's creative activity, that is, behavior is the product of the actor's labor. On the set, it is the actor's pursuit of the goal he envisions in the given conditions. Behavior forms the basis of the actor's work.

The actor's inner experience is the feelings that arise involuntarily due to the emotions in the memory of the creator acting in the given conditions of the film script. By absorbing the psyche of the human life in the role, the actor becomes the emotions of the character, which leads to the brilliance of the performance through the creation of character.

"In feature films, the image of a person is created by the actor. The idea of the film is realized in the environment of the images he interprets. An actor who agrees to participate in the film receives the script, carefully familiarizes himself with it, and studies the roles of other actors in addition to his own role. After all, it is important for him to know well that it is impossible to achieve success in his work without creative cooperation with all the actors participating in the upcoming film.

From the very beginning of writing the script, the film playwright tries to write the images of the heroes, their characters well and in detail. The deep development of the images by the screenwriter is the key to the actor's success in the film." Directing and acting are one of the types of creative activity that is directly related to the art of theater and cinema. The work of a director requires complete dedication. The director not only carefully selects the script, but also adapts it to his worldview and point of view, that is, creates a director's script. In this process, he tries to select the best possible cast, thereby creating the image of the film, its true interpretation, and to approach each character in a separate and unique way. Many directors describe their ideas and thoughts in detail, while some, on the contrary, consider improvisation to be the main weapon of practical directing.

Naturally, without an actor, a director cannot realize his creative ideas, which are a unique fruit of his wealth of thought. Working with an actor is also a direct task of the director, and it should be said that this task of his appeared even before the invention of cinema or television, back in the days when ancient theaters first appeared. When an actor plays a certain role, he directs all his skills to enter the image of his hero, to express his character, inner world and feelings. In this, he spends all his strength and skill on bringing the content of the script to life, having thoroughly studied it.

“ While working on his role, observing it, the actor can sometimes make slight changes to the character's words and actions in agreement with the director. For example, director Komil Yormatov invited Shukur Burkhanov to play the supporting character of Yalangto'sh in the film "Storm Over Asia" (1964). When Sh. Burkhanov got acquainted with the script, he became convinced that there were dramaturgical opportunities that the author had not used. He saw in this character the sincere nature, openness, generosity, and strength of the Uzbek wrestler. When the actor shared his thoughts, the director became so interested that he took the risk and replaced the main character with Sh. Burkhanov's Yalangto'sh in the foreground, and as a result, Yalangto'sh became one of the unforgettable characters of Uzbek cinema . ” Shukur Burkhanov played the roles assigned to him very responsibly and truthfully.

"An actor's entry into a character is related to his skill, creative experience, and how much he understands and imagines the role. But there is also an important aspect in the actor's work and the director's choice of actor. If the actor's character does not match the character of the character being created, then the actor's creative imagination comes into play, the character is interpreted. If the actor's character fully corresponds to the role he is playing, if it is appropriate, there is no need to work on interpretation. Directors select actors based on different principles. Actors also imagine and play their roles differently. In turn, the audience perceives and evaluates their work differently. If the role is written loosely in the script itself, the actor will not be able to fully convey the character he is creating and it will be difficult to achieve the desired result." Let's say an actor plays a role in a film. If the screenwriter wrote the role with this actor in mind, and the director was able to find a real performer of that role, then of course it's good, otherwise the film may end up with fake, artificial, and lifeless characters .

The famous director G. Tovstagonov, speaking about the actor's performance, said, "A good actor is the director's happiness. Thanks to him, the art of directing is formed." He continued his thoughts about the director and the actor, writing: "If the actor's performance on stage or in the cinema is not found, there is no hope for the success of the play or film . Since the director, first of all, demonstrates his art through the actors, he shapes all this by how the actor "lives" on stage, in his image. Without this, the stage, beautiful music, and magnificent decorations remain incomprehensible.

Since the art of cinema is as close to real life as possible, the actors' performances in the film should be free from all conventions (except for some genres, for example, fairy tales), and should be distinguished by their naturalness, purity (authenticity). So, everything in the cinema should be like in life, and the character played by the actor is no exception.

The content of the image that the actor creates in the film is also expressed in the conciseness and accuracy of his external form. The actor achieves the naturalness of the role he plays in close cooperation with the director who is leading the filming.

Each director has his own style of working with the actor. For example, the founder of Uzbek art cinema, Nabi Ganiyev, worked with the actors as follows: He knew well the professional skills of the actor invited to his film, and did not overwhelm the actor with his knowledge and authority when he was playing the role. The director carefully guided the performer on the right path to creating the image. During the fairly short rehearsals, he gave the actor complete freedom and created the opportunity to correctly understand the role. The actors also drew inspiration from him, fantasized about their roles, thought among themselves, and discussed how to best solve a particular episode or role. If, during these discussions, a solution for the role emerged, the director, together with the actors, tried to deepen them.

On stage, an actor can work on his role and develop it as much as he wants. But on screen, that's not possible. You can't re-enact a role that's being filmed. That's the complexity of the film industry.

"As in the theater, in the cinema, working on speech plays an important role in the actor's performance. Unlike the theater, words are used sparingly in the cinema. Since the actor's performance in the film is supplemented with other means of expression, the dialogues are shorter. But no matter how much less words are used in the cinema compared to the theater, it is still necessary to reveal the content of the work, its deep meanings through words. After all, it is in the words that the inner world of the hero, the reasons for his actions are hidden. As in the theater, the film actor "reinforces" the words spoken at the right moments with his tone of voice, gestures, and actions. Therefore, clear, expressive, melodious, and expressive speech is very necessary not only in the theater, but also in the cinema. In the melodiousness, in its variation, not only the feelings of the film hero are revealed, but also the national qualities of his character. Speeches of heroes in the best films of Uzbek art cinema is distinguished by its high culture. This is due to the skill of Uzbek theater actors who have regularly participated in cinema. They enrich the speech culture of Uzbek cinema with their experience gained in the theater." In enhancing the speech culture of Uzbek cinema by playing roles in cinema, theater actors A. Khidoyatov, Sh. Burhonov, A. Ismatov, O. Jalilov, A. Bakirov, H. Umarov and other actors have

made a great contribution. The role of music in cinema: "Music also has its main role in the field of cinema, it performs important functions in the film: it gives an emotional atmosphere to entire scenes or individual frames in the film, helps to reveal the essence of the work, reflects the author's worldview in the work, helps."

Music composed or selected for a film enhances the impact of the film, helps the viewer understand the feelings of the film's characters, and increases the artistic value of the film and brings it closer to the viewer, enhancing its emotional impact. Music in the film is unique in that it serves to enhance and reveal the development of events in the film, the emotional state of the characters of the work, the meaning and content of the plot, the idea of the work, and the dramaturgy. Often, music enhances the characteristics of the film, enhancing its artistic integrity and spirit. Since it is embedded in the plot of the work, the system of events, it cannot exist as an independent musical genre. Some musical works written for a film are an exception, they have their own independent life. Music created for the film serves to enhance the artistic value of this film and becomes an integral part of it.

In order for music to be used in the creative process in film, to become an important component, music itself must also flourish effectively. In professional music, its symphonic, choral, cantata, oratorio, song and other genres must be well established. Cinema is such an art that, based on dramaturgy, the need for any genre of music arises.

Music in a film enters into a complex relationship with the image. If this process achieves the desired harmony, then the director has achieved one of his plans, the music has perfectly fulfilled its task, and has had a positive effect on the overall structure of the film's dramaturgy. Because music, harmoniously combined with the image, deepens the content and images of the film. Such music creates a special atmosphere for the film, gives a cheerful mood to the image of certain scenes, and helps to reveal the feelings of the main character more deeply. Finally, music enriches the film with national characteristics.

For example, let's take the example of M. Rajabov, who played a role in the 1999 film "Love" based on the script by I. Ergashev, U. Azim and M. Tu'ychiyev: It

can be said that filming in this film was both difficult and easy for actor M. Rajabov. Because there was almost nothing for the actor to do in the script. Therefore, the first half of the film turned out to be a bit lively, since there was some material for the actor to perform, but by the second half the actor was completely redundant and looked like a tourist who had not been in his homeland for twenty-five years. From this it follows that the role was written loosely by the film playwright, and the director could not deepen it with his own means, as a result of which the actor was forced to play the role formally and superficially. So, as in the theater, the level of dramaturgy in cinema is the basis for finding a successful solution to the image for the actor. There are many common points in the work of an actor in cinema and theater. This is the main reason why theater actors regularly participate in cinema. At the same time, there are also serious specifics in the work of theater and film actors that arise from the characteristics of both arts. But most importantly, the highest goal and task of an actor's work, whether it is in cinema or theater, is to create a human image with their art.

The famous director G. Tovstagonov, speaking about the actor's performance, said, "A good actor is the director's happiness. Thanks to him, the art of directing is formed." He continued his thoughts about the director and the actor, writing: "If the actor's performance on stage or in the cinema is not found, there is no hope for the successful release of the play or film. Since the director, first of all, demonstrates his art through the actors, he shapes all this by how the actor "lives" on stage, in his image. Without this, the stage, beautiful music, and magnificent decorations remain incomprehensible.

Since the art of cinema is as close to real life as possible, the actors' performances in the film should be free from all conventions (except for some genres, for example, fairy tales), and should be distinguished by their naturalness, purity (authenticity). So, everything in the cinema should be like in life, and the character played by the actor is no exception.

In cinema, unlike in theatre, the continuity of stage performance is often disrupted: During filming, the first shot can be immediately followed by the last

shot, and the actor must be constantly ready to move from one situation to another . Violation of the plot sequence leads to the fact that the character is fragmented into separate parts, which is the integrity of the performance. Therefore, the actor, before working on each scene, must clearly understand what is happening to the character “at the moment”.

The content of the image that the actor creates in the film is also expressed in the conciseness and accuracy of his external form. The actor achieves the naturalness of the role he plays in close cooperation with the director who is leading the filming. Each director has his own style of working with the actor. For example, the founder of Uzbek art cinema, Nabi Ganiyev, worked with the actors as follows: He knew well the professional skills of the actor invited to his film, and did not overwhelm the actor with his knowledge and authority when he was playing the role. The director carefully guided the performer on the right path to creating the image. During the relatively short rehearsals, he gave the actor complete freedom and created the opportunity to correctly understand the role. The actors also drew inspiration from him, fantasized about their roles, thought among themselves, and discussed how to best solve a particular episode or role. If, during these discussions, a solution for the role emerged, the director, together with the actors, tried to deepen them.

Thus, Uzbek cinema is on the verge of a new era, and during the period of independence, the path was opened to films that glorify our nationality. In short, cinema has absorbed the experience of all types of art. It has become rich on their basis and, based on the synthesis of means of expression, has created new means of expression and has become a true art. Every creator: be it a playwright, director, composer, or actor, when he realizes his thoughts, there are invisible forces in it, and by the grace of the Creator, they inspire the creator. Art is a blessing from the unseen, a miracle born from the inspiration of a pure heart. A person endowed with creativity and talent, first of all, expresses his attitude towards creativity, towards art through his works. That is why the atmosphere of that period is clearly embodied through the expression of art.





# **CHAPTER III . SOLUTIONS AND PROBLEMS OF ACTOR 'S PERFORMANCE IN MODERN UZBEKISTAN THEATRE AND FILM ART I.**

## **III.1. The performing skills of a modern theater and film actor.**

Independence literally gave freedom to artists. The creative potential of theaters expanded. Of course, when one social formation is replaced by another, changes are also observed on the spiritual front in society.

The musical drama genre is one of the most beloved and cherished art forms of the Uzbek audience. Most theaters in the capital and regions are musical, which is evidence of the audience's love. The closeness and appeal of the musical drama genre to the broad audience is due to the people's connection with their ancient culture, art, and national spirit. Thanks to our independence, both historical and modern works, as well as European translations, began to be staged by the theater team in musical drama theaters one after another. .

In 1997, the Uzbek Musical Drama Theater named after Mukimi created a play based on the novel "Fatima and Zuhra" by Olmas Umarbekov. The play was directed by Rustam Ma'diev. Rustam Ma'diev tried to reveal the essence of the novel through the family of the school teacher Abdulla. The story begins with showing Abdulla's happy, peaceful lifestyle with his twin daughters. Fatima's self-destruction, whose honor was trampled by hooligans, Abdulla's death in a fight with hooligans, Hamidulla's disappearance, and Zuhra's revenge on the hooligans determine the plot of the play.

The most intense scenes in the novel are presented in dialogues and monologues. Rustam Ma'diev, who used these dialogues and monologues, excluding some cases of stage exaggeration, acted very correctly. The work gives a lot of space to the description of the chairman of the "Shifokor" collective farm, Teshaboy Sultanov, and the criminal cases related to him. In the stage version of the work, in order to strengthen this criminal network, several hooligans were included. They appear within the framework of the events of the Abdulla family. Another important

aspect of the staging is related to the songs written by the poet Normurod Narzullayev . They give the work a certain musicality.

Only when literary and musical dramaturgy are born as inseparable parts of a whole, musical drama can manifest itself in all its naturalness. The play “Fatima and Zuhra” was born in this way. This can be clearly seen in the creative collaboration of the director with conductor Nabi Khalilov, composer Farhod Olimov, ballet master Shokir Ahmedov, choir master Botir Umidjonov, artist Sobir Bekmatov and other stage specialists.

“Fatima and Zuhra” can be called a truly musical performance based on the mutual engagement of actors. The theme of the tragic fate of a family is reflected in the melancholy, intense chants and chants of the choir, which continue continuously from place to place. There are no long arias in the performance. The idea of the work is expressed in the form of one or two, at most four-line arias or song-dreams, song-cry, which serve to deepen the experiences of the characters and increase the aesthetic impact of the performance.

Misfortune enters the house of Abdulla aka through his own son. His son Hamidulla, who has joined the hooligans, loses his sister Fatima to gambling while drunk. Darkness falls, and a clarinet wails under the sound of an orchestra. At the edge of the dimly lit courtyard, Fatima (actress Masuda Otajonova) is among three hooligans, shouting and pleading, "Save me, don't touch me!", and the girl hears the sound of her brother walking out into the street on the sidewalk. "Brother, save me," she cries. In this film, the director and actors clearly reveal how dangerous drug-addicted hooligans with bloodshot eyes are to society. Although the film is short, the actors try to convey certain characteristics of their characters. For example, Ma'ruf Otajonov, playing Tokhtamurod, is shown as a master of martial arts and a ruthless person, Tursunboy Pirjonov, playing Zakir, is a swindler and a trickster, and Sobirjon Bekjonov, playing Zakir, is shown as a reckless, misguided person ready for any crime.

“ The images of the sisters Fatima and Zuhra are resolved in two different ways. Masuda Otajonova portrayed Fatima as a cheerful, humorous, but intelligent,

meticulous girl. Zulayho Boykhonova embodies the image of Zuhra as a brave, risk-taking, courageous, fiery girl. It is noteworthy that these girls, whose destinies are full of pain and sorrow, do not cry. It is not for nothing that Fatima - Masuda Otajonova appears in a red dress with a slender body; her lively eyes search the yard for her loved ones, but no one is visible. "Yes, my brother's voice, his hand is there," she says sadly, and then she often starts writing letters. Putting the letter on the table in a visible place, she looks at the yard once again, with a rope in his hand, he heads for the prison, to the prison. All the actors worked diligently on their roles. Most of the actors had to reveal some aspects of the role in a short scene and thus create a general situation. Actor Nasriddin Rustamov acts very calmly in the role of Abdulla and, without external pompous explanations, reveals the fatherly love and spiritual world of this ordinary person. Actor Hamid Tokhtayev in his role of Hamidulla, in his few-minute role, tried to reveal the remorse and dreams of Hamidulla, the ungrateful servant who caused his sister's death. You both hate him and feel sorry for him. Mother Zuhra, interpreted by Malika Kayumova, is seen tying the hands and feet of her son Adamboy and holding a knife above her. The mother, who was nailed to the pillow for life in the mother-in-law, comes to life, "She covers her child with her body, cries out and saves him from death. Malika Kayumova, who played the role of the mother, achieved great success with her performance. The stage director and stage director of this play was Rustam Ma'diev, who understood the roles with all his heart and soul and interpreted them accordingly."<sup>33</sup>

Years later, Rustam Ma'diev begins work on Khurshid Davron's play "Boburshah". "Boburshah" is a two-act musical drama. This historical musical drama is dedicated to Zahriddin Muhammad Babur, who became famous in history as a great poet and just king. The events of the play take place on the soil of distant India. The last days of Babur's life. He is burning with homesickness. In the most painful moments, he writes poetry and consoles his soul. He always talks to the

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<sup>33</sup>Tursunboev S. "Literature and Art of Uzbekistan" newspaper, 1995.

historian and scholar Khondamir, with whom he has been with him in good and bad times.

Babur asks the Creator to save the life of his son Humayun Mirza, and vows to give his own life in return. With his earnest plea to the Creator, Prince Humayun Mirza is freed from his illness and survives. The situation of Babur Shah, who vowed to "give life for life," becomes even more difficult. The work ends with the death of Babur.

Director Rustam Ma'diev, while reading the work "Baburshah", found it necessary to see it from a different perspective and began to stage it under the name "Babur the Longing One". The main character in the play "Babur the Longing One" is Babur, a very complex person. He is a poet, a commander and a king. Babur is a great person who left a huge mark on culture and art, on the history of mankind in general, and has made a great service to society. Babur conquered India and created a large empire in India. He achieved what he could not do in his homeland, in India, and played a huge role in the history of India. Jawaharlal Nehru wrote about this: "Babur was a jewel for India. He left an indelible mark on the history of India and determined the development of India for several hundred years, moving it forward." No matter how great things Babur did, he was still an ordinary man, a poet, a father, he missed his native land. No matter how great a position he achieved, no matter how great a state he founded, no matter how great things he did, he was a tragic figure who was ready to exchange his state and wealth, which he had achieved with a thousand sufferings, for just a second in the land where he was born and raised.

In this scene, director Rustam Ma'diev glorifies Babur not only as a king, but primarily as a person, as a father, as a commander. The director tried to build the work based on historical facts.

In the musical solutions and arias of "Bobur Soginchi", there is more human pain, more hesitations, more evolutions. The musical dramaturgy in the play is very strong, the transition from words to arias, from arias to words, the power of arias, the power of duets increased the impact of the play. The genre of musical drama has its own requirements. The works of musical theater that have achieved the greatest

success are works based on myths, legends, and historical events. This work is also a work that has become an artistic truth based on historical truth, glorifying the spiritual height of man.

The music composed by Bahrullo Lutfullayev further enhances the impact of the play. Because there are pleasant voices, melodies, and arias here. The melody has the power to set the mood for the actor, to put the audience in a certain mood, to enchant them, to affect them emotionally. Now, if the melody is playing, and the actor's performance, the arias sung with the actor-singer's pleasant, strong voice are added to this, the emotional power of the scene increases onefold. That is the power of musical theater. Its impact is several times stronger than that of a dramatic work. Because there are components that increase its power. As a result of the acting performance, strong dramaturgy, strong music, and strong singing performance, and the harmony of voices, the impact of the play increases even more and reaches the audience faster. Therefore, the play "Bobur the Longing" is a play that has a strong emotional impact on the audience.

success of great actors such as Sh. Burkhanov , O. Khojayev, and N. Rahimov is that they understood the inner line of the character , his tasks in the role, the essence of the character, and his leading actions in accordance with the author, and used appropriate means of expression .

“The theater is such a multifaceted and complex organism that nothing here can show itself separately, in isolation, only when everything is in proportion to each other, separately and at the same time, becoming a unified, powerful force. Sometimes in our theaters, when a strong work is taken from the literary process, the level of direction is low , a strong actor cannot bear his creative burden, and when a rich musical work is staged, a strong vocalist cannot be found. It must be admitted ; there are many high-quality performances in our theaters. In them, both the director's inventiveness and the actor's merit are visible at a sufficient level. But such performances "...the professional level of the theater, which created performances that amazed everyone, suddenly drops. There are many reasons for this, of course, but one of the serious reasons is the lack of regular work with all the

actors at the same time or their extremely slowness. Sometimes the director distributes the roles in such a way that the actors with the most positive aspects are usually in the foreground , and the director's interpretation and solution are also manifested through them. Some actors do not play independent roles for years, and when the director does not work with them, they cool down, and if they do play a role, they barely do it . Many examples of this can be given from theaters <sup>34</sup> . "

if serious attention is paid to this issue in both theaters and art academies, there is no doubt that it will yield positive results . Another important task before us young actors is It is necessary for us to discover and master the diverse styles and rich forms of stage speech .

In the first years of independence, there was a strong focus on restoring our national roots, traditions, and values. This was clearly observed in all types of art, especially in theater. . Plays appeared that truthfully told about our glorious history and great ancestors, stage interpretations of historical figures such as Jahongir Amir Temur, al-Farghani, Jaloliddin Manguberdi, and others appeared on our stages . Holding international art festivals and regional festivals has become a tradition, and our theaters have performed and continue to perform their plays in a number of foreign countries on tour.

Director O. Salimov staged a play based on A. Oripov's poetic play "Sahibkiron". This was one of the first serious attempts to fully portray the figure of Amir Temur on stage. Of course, it was not easy to create the image of a ruler who ruled the land of Turan for 35 years and kept the state united. It was necessary to portray this person not only as a warrior, a world-famous king, but also as a person. The play used magnificent, period-appropriate decorations. A. Temur - T. Mominov, who absorbed the spirit of this environment , appeared before the audience. It is noteworthy that despite the director's idea in the play and the actor's interpretation, the external pomp and grandeur of the character, as a monumental statue, are still

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<sup>34</sup> Tursunbaev. S. "Borders of the Uzbek Theater" , T: Science and Technology Center Printing House. 2010 , pp. 39-40.

noticeable in the image. It is true that T. Mominov - A. Temur, both the director, the costume designer, and the make-up artist tried to make his appearance resemble the image of our ancestor. However, this pomp and circumstance prevented the actor from giving the image the spiritual world. Of course, the meritorious deeds of a historical figure during his life, the most important aspects of his life path are displayed before the eyes of the audience. In these scenes, the hero's humanity, leadership, and leadership qualities are embodied before our eyes. We read the following words about the director's interpretation: "...a newly born baby chooses a rising cradle as a symbol of his future mastery. Mirrors installed at different corners of the stage, mysterious people wearing masks, countless arrows coming to the throne... In this way, the director was able to create a unique stage narrative using symbols and images about the complex fate of a great man, how he was able to overcome difficult obstacles in his long life." <sup>35</sup>In this performance, all the components of the theater served to reveal the director's idea. The main goal was to correctly assess history, referring to it, to explain and show the younger generation who our ancestors were and what they did. Actor T. Mominov also worked within this goal. As for the cooperation between the director and the actor in this play, in our opinion, the actor approached the character completely relying on the director's solution. In terms of external appearance, wonderful details were found, but in terms of internal psyche and experience, the actor T. Mominov could not fully show himself.

One of the performances telling about the distant past was the play "Piri koinot" by H. Rasul. Director V. Umarov created a beautiful, majestic, poetic-romantic performance on stage. All the creators worked together. The scenery, music, and the talent of the actors were equally reflected in the performance. The director, remaining faithful to the traditions of the theater, created a performance that raised national and universal problems. In the play dedicated to the life and work

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<sup>35</sup> Rahmonov M. To'laxho'jayeva, Mukhtarov I. History of the Uzbek National Academic Drama Theater. T., 2003, pp. 207-209.

of Al-Farghani, actor G. Hajiyeu uses the style of performance on poetic high curtains. It perfectly expresses the qualities of scholarship and humanity.

In these two performances, we see the directors' unique style of working with actors. O. Salimov ensured that the main direction was maintained, while giving the actor, who played the main role, creative freedom in the process of a serious performance. V. Umarov ensured that the image of the scientist was played closer to the ground.

In 1997, the premiere of the play "Starless Nights" by Usman Azim, and its later version "Dayless Nights", took place. Director Valijon Umarov staged this work in a unique interpretation. The director shows the life of intellectuals during the years of repression through the life and work of the poet and playwright Cholpon. The director was able to imbue the atmosphere of that time into the play. In particular, the arrival of his wife Solihabonu to Cholpon when he was imprisoned and the words "The apple you planted from your garden has come into fruition" are very meaningful. The director hinted that through this single apple, we young people and future generations will also enjoy Cholpon's creative work. A benefit concert for the play "Dayless Nights" was held on May 18, 2017, to mark the 20th anniversary of the play's premiere and 600th performance.

The role of Cholpon was played by the honored artist of Uzbekistan, Muhammadali Abdukunduzov. It was as if we saw the real Cholpon on stage, not Muhammadali Abdukunduzov. The actor skillfully played Cholpon's inner feelings, his loyalty to his people, and his loyalty to his friends, or rather, he lived in this role.

We see actress Shohida Ismailova in the role of Solihabonu. Shohida Ismailova also played her role admirably. On stage, the actress embodies the image of Cholpon's loyal half. No matter how many worries she faces, she does not abandon her half, even when Cholpon is imprisoned as an "enemy of the people."

Galdir is perfectly performed by Farhod Abdullayev. This man without a tongue reveals his inner feelings against the tyrannical regime when Cholpon is imprisoned. Everyone turns away from Cholpon, but he remains loyal to his friend until the very end. The actor convincingly reveals the circumstances of the hero.



A number of modern plays have also been successfully staged and are being staged at the Mukimi Theater. An example of this is the play "Die, Beloved," by writer Kholik Khursandov, staged by director Bahodir Nazarov. "Director Bakhodir Nazarov and composer Farhod Alimov managed to create a musical tragic comedy on the stage of the Mukimiy Theater. The main theme of the play is the life and fate of an old man forgotten by his children. That is, selfishness and indifference lead to the tragedy of the main character. A cradle falls from above under the feet of the exhausted old man, and Mavlon Ota holds him in his arms, whispers something, and sheds tears. After all, his unworthy children grew up in this very cradle. A white sheet is thrown over the cradle, and it turns into a coffin before the eyes of the viewer. He considers it a "test" to see his children, to check how kind they are to their parents, home, and family, and he firmly believes in this.

The images of his children are especially evident in the scenes before the father's funeral. The weeping woman, hired by the "businessman" son, bursts into tears and dances. This satirical scene serves to show the true nature of the characters. They "weep" and "sing" in praise of their deceased father, carrying a cane in their hands.

In the finale of the play, Mawlana Ota can no longer bear this "false game" and rushes out to meet his children with open arms, but they greet him with a cold and discontented look. They make bitter faces. Moysafid is once again isolated. He stands alone in the center of the stage, his head bowed, while it involuntarily seems as if his children are sitting peacefully and peacefully in their "beds" in his arms. But this was just a sweet dream, a dream that had become a dream for an old man doomed to loneliness.

In any performance, the plot, composition, and genre system always remain primary. It is clear from the above that Uzbek directors continue to search for ways to enhance the impact of genres in staging a good work." <sup>36</sup>In the play, the role of Mawlana was played by Nasriddin Rustamov and the role of Avaz Ota, the old man's

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<sup>36</sup>Tolahojaeva M. Directing on the path of research.//Teatr.T., 2008/04. 2-p.

friend, was played by actor Tursunboy Pirjonov. Their performance deserves special praise. The participants in the play tell the following story about the birth of the play: The creative team led by Bakhodir Nazarov consulted with each other and found it advisable to strengthen the image of the Representative. In fact, the role of the Representative was a role that appeared and disappeared in one go. During the work, this role was interpreted as a role that would participate in the play from the beginning to the end, texts and dialogues were created during the rehearsal process. The role of the Representative was played by the talented actor of the Mukimi Theater Dilmurod Uzoqov. He tried to create the image of the “Bad Uzbek”. If he speaks with four mouths, he will speak with three mouths in Russian would be. In the first version, the roles of Avaz Ota and Mavlon Ota would not appear on stage again after the first appearance. Then the sons and daughters would come, and at the end of the play everyone would know that the old man was alive. However, at the suggestion of director Bakhodir Nazarov, the creative team brought the roles of Mavlon Ota, Avaz Ota, Vakil, and Ona to a complete form, so that they would participate in the entire performance from beginning to end. To enhance the musical action of the play, a duet of an old man and an old woman was introduced. The content of this duet was also about the painful dreams of parents who are forced to see their children.

The eldest son of Mawlana works in the regional government, a high-ranking official. He is busy with his work and does not know what to do after he rises to the top. He goes to the extent of forgetting his parents. The second son is engaged in business. He does not have time to see his parents or check on their well-being. He is an unpopular child who chases wealth by spending money on money. He comes to the weddings and parties of his relatives only if his business is profitable, otherwise he does not. The third son is a poet, Bo'ston. He considers himself a full-fledged poet. Although he is over thirty, he is still unmarried, a scoundrel. His daughter is someone's enemy, she has fallen into the family's trap, "when she says she has a husband, she goes, when she says she does not go, she does not go." The play also features the character of Marsyachi. Despite being a small role, it is a very

rich role in character. Modern, professional children swear to cry even at their father's funeral, hire mourners, and pay them to make them cry. Everything here is a game, a lie, a fake. For example, a businessman tells his son: "You cry instead of letting me know that I am not there. I will come out." This is one of the scenes that clearly shows that love is disappearing.

Here, the director wanted to make disabled children understand their responsibilities to their parents. In doing so, he called on people to be aware, to be kind, and not to undermine the dignity of others. He put forward the idea that "Your parents are in this situation, where are you looking as a child, what kind of a miracle are you performing?"

Our modern theaters have strong teams of directors and actors who are able to stage large-scale works with ease. However, due to the weakness of our dramaturgy, there are almost no works on historical themes similar to the works analyzed above. After all , many great scholars and great commanders have lived in this land in which we live . We know from the pages of history that they left great spiritual wealth and rich history for the people and the country. We believe that it is the task and duty of our playwrights to write works about those great scholars and present them to the theater community . We must instill our history in the younger generations through theater scenes .

Watching a number of performances in the theaters of our capital, we believe that the work of experienced, older artists should serve as an example to young people in studying the issues of artistic expression in influencing the audience, the author's style, and the means of speech expression. Most young actors in theaters do not pay enough attention to finding such means of speech expression based on the nature of the play . In other words, the unique images of each writer are not given enough value. As a result, the idea of the play creates a vague idea in the viewer, and the original purpose of the speech character , that is, the secondary plan , does not meet the purpose . In such cases, the characters created become similar to each other .

In the early 2000s, the collaboration of these two creators, poet and playwright Usmon Azim and director Valijon Umarov continued on the stage of the National Theater. The director, together with a team of actors, staged Usmon Azim's play "One Step Towards the Road". The story takes place in the village of Chagana on the slopes of the mountain. The duration of the event is equal to the duration of the play: the table is laid for a feast, the banquet is prepared. The instigator of the feast is one of Ota's sons, Shokir. He colludes with Eshmatov, a responsible representative of the district administration involved in the sale and purchase of black drugs, and the Boltaboyevs, a supplier, and takes fifty thousand "koki" from Shokir for the next "job" and disappears.

It is noteworthy that in the play's interpretation, the director does not emphasize the description of the characters' criminal deeds, but rather aims to show the sinister consequences of this action. One of the organizers of the black business, Boltaboev, becomes a victim of his own deed and evil deed. Boltaboev is shot by Ota's younger son, Kasim. The "goods" he sent abroad through his son, Shokir, are seized, and his idea of taking Ota to Samarkand is thwarted. By the way, "One Step" is a symbolic representation of Ota's desire to die in the world, saying "Samarkand, Samarkand," seeking salvation from his children and failing to achieve his dream. Human life is as short as one step, and the dream of going to Samarkand is a reflection of true values, but due to inconsistency, this noble intention turns into a mirage.

The creators of the play approached the stage interpretation of the work with special responsibility and interest. The curtain opens under the dramatic and intense music of the composer Anvar Ergashev, a stream of blue light pours down from above. The village of Chagana on the mountainside and the Father's courtyard surrounded by low walls are visible. The large circle (the courtyard turns twice in the gloomy atmosphere, under the trees the bodies of mournful people with bowed heads are visible, this was a penance for the past vain deaths) began with this sad scene and ended with it again .

The actors successfully avoided revealing the characters' faces, which were drawn from time to time. During the banquet, for example, Shokir and his colleagues

do not talk about "work", there are no arguments. The conversation is conducted in a humorous manner. How to reveal their inner world in this situation? Erkin Kamilov - Shokir's character, who emphasizes showing people on their toes, jokingly points a rifle, makes fun of his brother, and laughs. It is clear that these seemingly inconspicuous actions are the "exploitation" of dollars obtained through criminal means. The character who determines the spirit of Boltaboyev's play - Polat Nosirov - has found the appropriate solution to this complex character. The actor clearly finds two turning points in the character's character and emphasizes these points. The fact that his ego is crushed when he is talking about his own interests and that he laughs at the fact that he is a money-grubbing person (being beaten by Shokir) shows his extreme baseness and is a scoundrel who will not hesitate to commit murder. P. Nosirov - by portraying Boltaboyev as a godless, shameless thug, arouses a feeling of anger and resentment towards him in the viewer, which is very important for this play. It was appropriate that the murder take place not in front of the viewer's eyes, but inside: the terrible sound of a rifle is heard, and when Saodat, who bursts out from inside, says "Qasim shot Boltaboyev," the viewer, although heartbroken, does not take it personally, not even a feeling of pity arises. An important point for the play is that the art of drama, through suffering and dangerous feelings, creates a state of purification in the heart and soul of a person, which is evidence of great art.

The scenes that evoke feelings of pride and pity in our hearts are associated with the role of Father, played by two great artists, To'ychi Oripov and Tolib Karimov. The presentation of the image of Father outside the courtyard, as a separate figure, is a correct aspiration of the director, born of his intention to make him the main character of the play. It is noteworthy that Father (Oripov, Karimov) is almost always shown sitting in a wheelchair, and he is crushed inside by the unpleasant events taking place inside, that is, the inconsistencies of the children. He sometimes remembers the past, and sometimes lives with a noble desire to go to "Samarkand", which his son Shokir promised him. In both actors' interpretations, the father is embodied in the image of a humble person who has seen a lot, is not deprived of the ability to think about life, think, talkative, and breathes only the "dream of

Samarkand". Tolib Karimov - The father's sense of humility and alienation is conveyed to the human heart through poetic memories and feelings of the past in the form of regretful feelings. The father, in a wheelchair, quietly and easily closes his eyes from the world before the eyes of the viewer. People are seen bowing their heads in the courtyard under the music, and the bitter fate of the father, who passed away with a dream without achieving his last dream, fills the viewer's heart with thoughts and dreams of whether he was able to awaken feelings of humanity in the hearts of these helpless children.

In 2013, the National Theater Company will stage a contemporary and topical play by Kochkor Norqobil entitled "You Wake the Sun" ("Light Does Not Remain in the Shadow"). The play was created in collaboration with director Valijon Umarov, artist Shukhrat Abdumalikov, and composer Alisher Rasulov.

This play on a modern theme reflects on universal human values. High human qualities such as loyalty to the homeland, love for the one with whom one was born and raised, maternal fortitude, patience of an Uzbek woman, gratitude, and contentment are glorified. According to the director, the play is built on the values of the Uzbek family. Through the images of the mother and daughter-in-law in the play, the director showed the perseverance of Uzbek women and the honor of the family despite various difficulties.

It has been five years since the head of the family, Kadir, went abroad to earn money. During these years, he has not received any money and has not sent any letters to his family. The mother has become helpless, looking after her only son. The bride-to-be, Shabnam, who has lost her husband, sets off on a journey abroad in search of her husband. The play begins with Shabnam's departure for a journey abroad to bring her husband back home.

The director has built the plot of the play so skillfully that the events in it continue in a coherent manner, connected with each other. As the curtain opens, a bustling train station appears on the stage. The conversations of representatives of different nationalities, announcements about the departure of trains are heard. The

director's skillful use of stage effects involuntarily draws the viewer into the spirit of the play from the very first scene.

The role of Shabnam was played by the talented actress Shodiya Tokhtayeva. Shodiya Tokhtayeva embodied her character so skillfully that the graceful, beautiful, determined and strong-willed Shabnam appeared on stage. When Shabnam begged her husband Kadir to return home, it seemed that not only her tongue, but also her heart full of love were speaking.

We see actor Asadilla Nabiyeu in the role of Kadir. The image of Kadir on stage is quite different from that in the play. While Kadir in the play is portrayed as a carefree person who has gone abroad to accumulate money and wealth, the actor on stage brings him to life as a determined man with his own truth. The actor tries to express the suffering and pain that torment Kadir through his gaze and sharp movements.

We see the role of Aydin Momo interpreted by Dilbar Ikramova. She is blinded by tears, thinking about her son who is wandering abroad. Although her child is helpless, she embodies a mother who does not even curse him. The image of Aydin Momo interpreted by the actress plays an important role in revealing the idea of the play.

The National Theater staged the play "Alisher Navoi" by Uygun and Izzat Sultan about the historical figure Alisher Navoi. Along with the works of the great poet and thinker Alisher Navoi, the poet's image was also created. This play was staged by director Rustam Hamidov.

The new interpretation of the National Theater is almost identical to the ideological motif of the drama. Director R. Hamidov aimed to create a purely realistic performance, while fully preserving all the stage characters. From the actors' costumes to stage decorations, props, props, special effects , and public scenes, Navoi's time and place environment are depicted in historical and artistic terms , bringing the audience into the cinematic past, and giving reality a realistic touch.

“ The performance was attended by half of the theater's senior staff. From leading actors to young talents, and in the mass scenes , students of the College of

Culture and students of the “Yakub Mastarati” studio took part. It is clear that this play is quite large in terms of the number of participating characters. However, the skill of the actors playing the main characters is of decisive importance in fully realizing the idea of the drama and the director's goal.” <sup>37</sup>Alisher Navoiy - actor Behzot Muhammadkarimov's interpretation. The actor approaches his role with restraint, intelligence and emotional observation. Navoiy - B.Muhammadkarimov's meaningful gaze, wise words, silences, inner thoughts - describe the experiences of the poet's heart. In B.Muhammadkarimov's performance, Navoi is embodied as a just, intelligent, and wise person who lives with concern for the people's suffering, constantly fights for the purification of society .

immersed in the passions, heartbreaks, and tragic scenes , fills the soul with tender , painful feelings. All sorts of intrigues, corruptions, and bad behavior happening around her destroy Guli's pure love, as a result , the girl, tired of the evils of the world , drinks the agar and completely gets rid of the false worldly turmoil. The actress, keeping the dynamics of the performance in moderation, beautifully depicts the tragic fate of a beautiful girl who is saddened by the whirlwind of hateful dust and dirt, and We see that he tried to show the truth of the past.

, Jomiy – Yaqub Ahmedov, Mansur – Rixsitilla Abdullayev, Abdumalik – O'tkir Mengliyev , Kulmuhammad – Hojiakbar Komilov, Turdivoy – Gayrat Boymirzayev , Momin Mirzo – Doniyor Nasriddinov, Usta Jalol – Qahramon Abdurahimov, Munajjim – Tohir Saidov, Kunduz – Hilola Toshmuhamedova, Abdulvose – Abduraim Abduvahobov and other actors, successfully performed the roles assigned to them . The staging of this work was a great gift from the theater team to the audience.

2016 season with Molière's "Tartuffe." "Tartuffe" was written during the heyday of Jean-Baptiste Molière (1622-1673). Molière went down in theater history as a great reformer of French high comedy.

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<sup>37</sup> Abdurasulov Sh . , Return to Navoi . , Theater , 2016 , issue 1 , page 4 .



" Tartuffe" was first shown at the Uzbek National Academic Drama Theater on April 16, 1941. Directors NVLodygin and SH. Kayumov, in a creative collaboration, brought the satirical comedy "Tartuffe" to the stage. This work, staged based on the translation of Oybek, brought considerable success to the theater. The directors, by interpreting the image of Tartuffe through masks that changed at certain moments, criticized the two-faced people who deceive and deceive people. Attracting the audience to a satirical comedy requires great research and knowledge from directors and actors. This was the first step on the path of satire for the directors and actors, and despite this, this work was staged quite successfully.

75 years later, the play "Tartuffe" once again appeared on the stage of the National Theater. This time, the translation of Moliere's play "Tartuffe" was made by playwright U. Azim, and the work was staged by the young and talented director A. Kholmominov. He tried to increase the audience of the play by looking at the work with a fresh look, and this was his success. The satirical genre "Tartuffe" was staged this time under the name "The Fraudster". The stage version of this play in the director's interpretation was solved in the form of a light comedy. Although the play did not meet the requirements of a satirical comedy, the audience greeted it with humor and cheerful mood. Because people like Tartuffe do not choose time and place. The reason is that in any era and society, there are swindlers and hypocrites like Tartuffe.

Honored Artist of Uzbekistan Tohir Saidov and young talented actor Ikhtiyor Atajanov created the satirical image of Tartuffe. While creating the image of Tartuffe, both actors embodied Moliere's life observations and conclusions in this image. They tried to show the satirical spirit in the performance. In particular, the involvement of Ikhtiyor Atajanov in such a responsible image is one of the commendable aspects of the theater . In the image of Tartuffe, the actor was able to vividly demonstrate a deep gaze, a cunning look and hypocrisy typical of swindlers. Tartuffe - in the performance of I. Atajanov - acquired a rough, impressive, strong, intelligent and frightening appearance.

In the role of Tartuffe, T. Saidov also performed this role on stage to the fullest. In the image of Tartuffe, he embodied a person who is outwardly serious - restrained, not concerned with worldly concerns, appears to be religious and philosophical, but his inner world is completely the opposite. His Tartuffe is an extremely hypocritical and vile person. Throughout the play, T. Saidov gradually reveals the villainy hidden behind his calm demeanor.

The director's interpretation of the comedy "Tartuffe" successfully exposes vices such as greed, excessive greed for wealth, practicality, greed, and hypocrisy.

The Uzbek National Theater continues its traditions by enriching its theater repertoire with historical, contemporary, and European translated works for its audience.

Based on the scope of the topic under study, the role of the director in the process of creating a performance in theatrical art is significant. He responds to the creative environment of the theater, and the actors implement his idea.

Uzbek theater has always had strong directors. In the years of independence, directors are creating not only by following traditional paths, but also by being influenced by the processes, research, and styles observed in world theaters.

Theater is a synthetic art. In this field, no one can express themselves separately. If in practice, both directing, acting, and visual means create harmonious performances, its success is ensured. If the director can find an ensemble of competent, capable actors to achieve his goal, this is the case. It follows that if the creative cooperation of the director and the actor occurs in the performance, a successful stage work is created.

### **III. 2. The tandem of actor and director in modern Uzbek theater and cinema .**

Currently, as a result of the great attention paid to the art and culture of cinema on a state scale, state film studios are paying special attention to the quality of scripts and the creative collaboration of directors, cinematographers, actors, make-up artists, and film artists.

The independence of our Republic opened a wide path for the development of Uzbek cinema. The films "Great Amir Temur", "Imam al-Bukhari", "Bygone Days", "Father's Fields", "Abdullajon", "Voiz", shot with state funds, became a major event in our cultural life and were warmly received by the audience.

"Considering the incomparable impact of cinema on the human mind and thinking, as well as on the life of society, thanks to the extensive measures taken during the years of independence to comprehensively develop national cinematography and create the necessary material and spiritual conditions in this regard, new films are being shot, through which various topics related to our history and today's life are being covered <sup>38</sup>. "

In the art of theater and cinema, when a work is created, the playwright, screenwriter, actor, director and cameraman work together. But the entire attention of the audience is on the stage or screen, that is, on the actor. The role he plays, the image he creates are imprinted in the audience's memory. In addition, the events in the work, the characters of the characters, and the contradictions also affect the audience's consciousness to their own extent. If the playwright writes a good play, the director brings it to the stage or screen, can make new discoveries, new ideas, and effectively use the actor's talent, the play or film will be successful.

The viewer takes away a lesson, meaning, and information from each performance along with a world of impressions. It is on the basis of these that a person's consciousness, aesthetic taste, and worldview are formed and refined. Russian director K.S. Stanislavsky said, "Theater begins with a clothes hanger." That is, every person who visits the theater must strictly adhere to the norms of culture, ethics, and aesthetics, only then can he understand the essence of the work of art on stage.

The importance of cinema in this regard is also very great. Well-made films imbued with good ideas have a direct impact on the human heart. Through films, love for the Motherland, history, courage, bravery, love, spirituality, etc. are

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<sup>38</sup> Tursunbaev S. Uzbek theater of the 20th century (textbook) – Tashkent: 2000

glorified. For example, if we take Z. Musokov's film "Vatan", love for the motherland, loyalty to the land of birth, people, and love are glorified in this film. The viewer sees truly brave, courageous, and noble people in the example of the heroes. He learns from them and wants to be like them.

Bringing historical works to the stage in a convincing manner is a difficult task. The reason is that studying historical facts, sorting them, and vividly reflecting the image of the era in artistic reality requires a great deal of responsibility from the creator. Any work created by a skilled director is so harmoniously combined with social, historical, modern, philosophical, and moral values that, as a result, a whole world of ideas is absorbed into the core of the film being created. This feature lies in the fact that the director is the owner of a unique school.

"Today, when attention to art has risen to a high level, the place of cinema in cultural life must be extremely strong. In order to further increase people's respect for national values, traditions, customs, the unique features of cinema help to attract a wide audience, provide spiritual nourishment, and increase feelings of patriotism. In film directing, the older generation's teaching of the secrets of the industry to young directors was a great school. Ravil Batirov, Uchkun Nazarov, Bahodir Odilov, Baqo Sodiqov, J. Qosimov, Z. Musakov are professionals who have taken their place in film today, while their students, such as Jahongir Fayziyev and Temur Bekmambetov, have grown up and are currently working in foreign cinematography. Cinema "In directing, it is especially necessary to have perseverance, taste, experience, potential, worldview, and, of course, a person who reads a lot of literature, as well as many years of effective work in mentoring his students." A good actor is the director's happiness. Usually, on the theater stage and in the cinema, on television screens, actors are mainly in the spotlight. The playwrights, directors, artists, composers, cameramen, make-up artists, and costume designers who created that play or film usually remain "in the shadows."

The cooperation and relationship between an actor and a director is a very delicate and complex issue. After all, each actor has his own inner world, his own

character, his own skills. That is why art critics and journalists often try to "sidestep" this complex process.

When a film is released, the performance of the actors is of particular importance. The characters are embodied in the persona of those actors. There is a deceptive notion that an actor only needs beautiful eyes and a handsome figure. However, many years of experience in cinematography show that these notions are secondary. Most importantly, an actor must have innate talent given by God, deep intelligence, and, of course, dedication to his profession.

Despite the fact that there are several differences between theater and film actors, they are based on one thing - Performance. In this regard, it is worth mentioning such great actors as Shukur Burhonov, Rahim Pirmuhamedov, Lutfikhanim Sarimsokova, Razzaq Hamrayev, Nabi Rahimov, Ghani A'zamov, Hamza Umarov, who created immortal images in both theater and film. The elderly audience was able to watch the performances of actors such as Nabi Rahimov, Abbas Bakirov, Maryam Yakubova, Soyib Khojayev in both theater and film. They enjoyed their colorful performances.

Of course, much depends primarily on the dramaturgy or the director's skill. But, whether we like it or not, the audience sees the actors first and foremost on stage and screen, and their performance is what they remember. To be more precise, the actors realize the work of the directors.

"Actor is a friend," said the famous director Georgy Tovstonogov, "This is a living material. Only through it can the art of directing be manifested." This process can be observed in our national stage art, in the history of cinema, in the work of actors such as Shukur Burhonov, Lutfikhanim Sarimsokova, Lutfulla Narzullayev, Obid Jalilov, Abbas Bakirov, Hamza Umarov. All of them are distinguished by their own personality, innate talent and performing skills.

On stage, an actor can work on his role and develop it as much as he wants. But on screen, that's not possible. You can't re-enact a role that's being filmed. That's the complexity of the film industry.

Filmmaking is a complex creative process, and the contribution of the scriptwriter, director, cameraman, actor, artist, and composer is great. The art of cinema has its own tasks, its own audiences, and its own creative team, and it will continue to live in constant pursuit of innovation.

The actor plays a major role in revealing the inner feelings, emotions of the character in the film and the idea and content of the film. By enriching the film with vivid emotions and revealing the emotional state of the character, he more clearly demonstrates the theme, idea, director's interpretation of the film, and the events taking place on the screen. Filmmaking is the product of a complex creative process, and the contribution of the scriptwriter, director, cameraman, actor, artist, and composer is great in the creation of the film. The art of cinema has its own tasks, audience, and creative team, and it will continue to live in constant pursuit of innovation.

1990-1991 By the years of independence, various films were shot on new themes: "Little People in the Great War" (1989, directed by Sh. Abbosov), "Iron Woman" (1990, directed by I. Ergashev), "Looking for You" (1990, directed by M. Muqimov), "The Hunter" (1990, directed by L. Fayziyev), the fantastic comedy "Abdullajon" (1991, directed by Z. Musokov), "I'm Waiting for You" (1991, directed by F. Musajonov), "Coin Children" (1992, directed by T. Yunusov), "Sharif and Marif" (1993, directed by I. Ergashev), "The Gold Boy" (1994, directed by I. Ergashev), "Bomb" (1995, directed by Z. Musoqov), "Give me your star, sky" (1995, director F. Davletshin), "Atrof is covered in snow" (1996, director Q. Kamolova), "Great Amir Temur" (1998, director I. Ergashev), "Voiz" (1998, director Y. Roziqberdiev), "Taqlir" (1999, director A. Akbarkhodjayev), "Alpomish" (2000, director Kh. Fayziyev), "Dilkhilroj" (2001, director Y. Roziqov) were presented to film fans.

Screenwriters also play a significant role in the creation of films. For example: Yolqin Tu'ychiyev worked as a screenwriter on the following films: "Elparvar" (dir. Abduvohid G'aniyev, **2019**), "Rishta" (dir. Mirmaqsud Ohunov, 2018), "Tourist" (dir. Ayub Shahobiddinov, 2013), "9 months" (dir. Mirmaqsud Ohunov, 2011),

"Late life" (dir. Ayub Shahobiddinov, 2010), "Dangerous adventure" (dir. Akbar Bekturdiyev, 2010) "Mr. Nobody" (dir. Mirmaqsud Ohunov, 2009), "Shabnam" (dir. Mirmaqsud Ohunov, 2008), "Telba" (dir. Ayub Shahobiddinov, 2008) "O'tov" (dir. Ayub Shahobiddinov, 2007), "Strangers" (dir. Mirmaqsud Ohunov, 2006), "Third Wish" (dir. Nuriddin Qosimov, 2006), "Joy" (dir. Ayub Shahobiddinov, 2004).

Nowadays, dozens and hundreds of young creative people are entering the film industry. The point is, their talents and opportunities are different. Most importantly, they should not forget what a delicate and difficult field they are entering, and how much dedication is required on this front. Moreover, actors and directors are considered the double wings of art. Only if these wings are healthy and strong will creative flights be high.

For example, let's take the example of M. Rajabov, who played a role in the 1999 film "Love" based on the script by I. Ergashev, U. Azim and M. Tuychiyev: It can be said that filming in this film was both difficult and easy for actor M. Rajabov. Because there was almost nothing for the actor to do in the script. Therefore, the first half of the film turned out to be a bit lively, since there was some material for the actor to perform, but by the second half the actor was completely redundant and looked like a tourist who had not been in his homeland for twenty-five years. From this it follows that the role was written by the film playwright in an empty way, and the director could not deepen it with his own means, as a result of which the actor was forced to play the role formally and superficially. So, as in the theater, the level of dramaturgy in cinema is the basis for finding a successful solution to the image for the actor. There are many common points in the work of an actor in cinema and theater. This is the main reason why theater actors regularly participate in cinema. At the same time, there are also serious specifics in the work of theater and film actors that arise from the characteristics of both arts. But most importantly, the highest goal and task of an actor's work, whether it is in cinema or theater, is to create a human image with their art.

If we take a closer look at our surroundings, no one can deny that the concerns of our head of state are justified. Diseases such as human trafficking, drug addiction

and AIDS, religious extremism and fundamentalism, which lead people astray and plunge them into the swamp of error, have become terrible and terrible problems of the whole world today. Films on such global topics that have taken over the world are naturally included in most Uzbek films. For example, we can take H. Nasimov's film "The Deceived Woman". The film encourages us to be aware of those who, disguised as Islam and claiming to be Muslim laws and regulations, mislead people and use and sacrifice them for their own selfish purposes. The film convincingly depicts, through the fate of one woman, the illegal actions of such hateful people disguised as religion, their crimes, and the lives and tragedies of misguided people of different ages.

The film "Erkak" by the talented filmmaker Yusuf Rozikov, shot in the Baysun region in 2004, is considered one of the successful works in Erkin A'zam's creative repertoire. Elnur Abrayev, Lola Eltoyeva, Farhod Abdullayev, Zebo Navro'zova, Fatih Jalolov, Shodiya Abdukadirova appear in the film as bright characters. The main character, a teenager Jamshid, guards his younger brother, in whom a real male character is formed. Young, she calls her brother-in-law Kozijon, her husband has gone abroad to work, and she has two children. In the prologue of the film, the woman sits alone in a deep dark room. In this scene, the director shows the fate of the main character. A woman lives alone in her dark life, waiting for her husband to come to her senses. Lola Eltoyeva, an honored artist in Uzbekistan, embodies the role of a simple and thoughtful woman, who is extremely honorable, and while riding a bus, she suddenly catches the driver's eye through the mirror. Accusing herself of secretly intending to cheat, she gets off the bus. The film "Man" is a film about the young wife of a man who left his home and family. Unique approaches and findings can be seen in the dramaturgy. In the film, Shodiya Abdukadirova walks thoughtfully and sadly through a field planted with sunflowers. The sunflowers are wrapped in black cloth and bent over the ground. This is an image of a woman living with such a dark fate, in which the work of the cameraman is clearly visible. The director showed that behind these images, a woman without a man, without her own partner, is lonely, sad and unhappy. The script dialogues are not



superfluous, especially in Jamshid's words, one can feel a critical attitude towards the character of his younger sister, who seems to be languishing in his eyes. In the film, twins who have entered the hijab go on a pilgrimage to ask for a child. In fact, they set off on a journey to God's earthly abode, wishing for a real man to appear. The film "Erkak", a collaboration between director Yusuf Rozikov and screenwriter Erkin A'zam, stands out among modern Uzbek feature films for its perfection.

The film "Parizod" (2012), based on the script by Erkin A'zam, is distinguished by its complex plot and novelty in terms of genre and subject matter in Uzbek cinema. The director Ayub Shahobiddinov worked with actors Zarina Nizomiddinova, Samiddin Lutfullayev, Bakhtiyor Qosimov, Lola Eltoyeva, Dilorom Karimova, Behzod Muhammadkarimov, Tohir Saidov, Vazira Yunusova. This film won the "Golden Rose" Grand Prix at the "Kinoshok" International Film Festival in Russia in 2012. It participated in the "Golden Cheetah" International Film Festival in Uzbekistan.

Literary critic Shukhrat Rizayev, in his literary analysis entitled "The Tale of a Young Man Who Lost His Happiness," gives the creator a high artistic assessment, saying, "It is not easy to read, recite, and digest Erkin A'zam's writings. Despite the many qualities of a complete life story, a clear ideological goal, an extremely vivid realistic image, a juicy language rich in irony and allusions, and so on, almost all of Erkin A'zam's films that have been adapted into film language leave a feeling of regret in the heart and mind - the freshness, charm, and underlying layers of the text seem to have not reached their peak in the director's vision, something is flawed, something is left unsaid." He emphasizes the need for professional direction to fully transfer his dramatic talent to complex screen art.

Ayub Shahobiddinov is one of the middle-aged directors emerging in Uzbek cinema today, distinguished by his inventiveness, the formation of his own mark and style in the field. His professional directing work can also be seen in the film "Parizod".

In our cinema, the evolution of the character of the hero is honed over time and becomes clearer from different angles. In addition to the psychophysical behavior of

the actor, as Professor Qazoqboy Yuldoshev emphasizes, "One of the methods used in creating a dramatic image is the ability to give the characters their own speech characteristics and uniqueness in their way of speaking." The fact that vivid characters are being created in today's Uzbek film dramaturgy is precisely the topical point of the topic that we are studying in detail. The actor's verbal behavior is the way the film hero influences his partners through words on the way to achieving his goal. Verbal behavior means influencing through words. The most important thing in the process of verbal action is to think systematically, fight in thought, and act through "keeping silent." To fight, argue, quarrel or compromise with the verbal behavior of the stage partner. Only then is the specific behavior of the stage partner, who is carrying out the effect response in the "silence" situation, found. The most striking speech act is to argue with the stage partner, that is, to force him to support the stage partner or change his goal, and finally to cause him to have different feelings. Speech expressiveness leads to speech expressiveness by prolonging the vowels in words in the right places and clearly pronouncing the final consonants in each word. Such verbal behavior by the actor performing the role is justified by his activity in achieving the goal.

spiritual and moral development, in influencing human thinking are immense. On the one hand, screen art, which combines elements of theater, fine arts, music, and literature, has the ability to approach the processes taking place in society from the perspective of artistic, philosophical, and aesthetic generalizations, and on the other hand, its inherent popularity creates the opportunity to deliver these generalizations to large audiences in an interesting and impressive form. An analysis of historical films released in recent years shows that the traditions formed in Uzbek historical dramaturgy up to this period are being creatively continued <sup>39</sup>.

Modern cinema is developing rapidly. Every day, new means of expression are being discovered that increase the impact and authenticity of cinema. However, the correct definition of the genre by the director is of great importance for the audience

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<sup>39</sup> Rakhmatullaev D. Uzbek theater: historical drama. Tashkent. Arts. 2004. Page-311

to understand the idea put forward on the literary basis of the film. The concept of film genre began to take shape during the period when the Hollywood studio system emerged. The formation of film genres helped to systematize film production. Viewers also began to enter the films available in the cinema depending on the film genre. This situation continues today. So, how much attention is paid to the issue of genre in the examples of Uzbek cinema? We can find the answer to this question through the analysis of the historical film "Behbudiy" by film director Baqo Sodiqov.

The film "Behbudiy" (dir. Baqo Sodiqov), about one of the prominent representatives of the Jadid movement, publisher, playwright Mahmudkhodja Behbudiy, who lived and worked in the late 19th and early 20th centuries, tells the story of a person who spread enlightenment and sacrificed his life for the future of the nation. Mahmudkhodja Behbudiy is an intellectual who widely promoted humanitarian ideas, called on our nation, especially the youth, to engage in modern science, gain knowledge, and use the knowledge he gained for the future of the country and nation, and set an example for the youth with his life and work. He worked to bring our nation out of the swamp of backwardness left over from the Middle Ages. He wrote modern textbooks, organized modern schools and taught young people there. He published newspapers and magazines, sowing the seeds of enlightenment among the people. He is a teacher who wrote plays for modern theater and founded the Uzbek professional theater. The historical feature film "Behbudiy", directed by Baqo Sodiqov, tells the story of the life of a great man who devoted his life to the future of the nation. The inner experiences, sufferings, hesitations of an enlightened person who sacrificed his life for the future of the nation and its development, the image of a great, courageous person who fought for the development of the nation and sacrificed his life for this struggle is created. Actor Fakhriddin Shamsamatov, who played the role of Behbudiy, was able to reveal Behbudiy's complex inner experiences with great skill while working on the role. In creating the character of Behbudiy, scriptwriter Ulugbek Sodiqov, director Baqo Sodiqov and actor Fakhriddin Shamsamatov brought to life the atmosphere of

Samarkand at the beginning of the 20th century. In particular, the description of the process of rediscovering and opening the Ulugbek Observatory - the actions of Behbudiy, who participated in this process with his students, the scene of calling his contemporary from Samarkand, one of the great intellectuals of his time, to enlightenment, and later this event became the basis for the creation of the play "Padarkush", in which the suffering of the intellectual, imbued with human feelings, is manifested. The scene with the heir to the Bukhara emir, Prince Olimkhan, the scene of the meeting with the famous representative of the Turkish world, Gasparov, in the scenes with the employees of the railway depot, representatives of the working class who were just forming, especially in the scenes with Guzar Beg in 1919, the character of Mahmudkhodja Behbudiy is created in bright colors. In this film, actor Fakhriddin Shamsamatov managed to perfectly portray the character of Behbudiy in all aspects. The film was shot in 2020.

never brought good to humanity. In particular, World War II went down in history as one of the bloodiest and most destructive wars. Thousands of families lost their fathers, brothers, husbands, and children in the aftermath of this war. Zulfiya Zakirova, who experienced one of these losses, lost five of her children in the war. The film "Ilhaq", which is based on historical facts and the bitter truths of life, tells the story of this family.

One of the film's achievements is the title "Ilhaq" for the image of a mother who waited for her youngest child until the end of her life. The film "Ilhaq", shot to commemorate the 75th anniversary of the Victory, was presented to the audience on May 9, 2020.

Film director Jahongir Ahmedov is known among young people for his domestic films. The film "Ilhaq", the director's largest project, has received recognition from many experts and viewers.

The film reflects not only the fate of one family, but also the difficult life of the entire nation. The mother, who became the head of the family, took on all the worries of life and single-handedly raised her children on their feet and made them happy, now hopes to see the happiness of her children, but life throws an unexpected pain

at Zulfiya aya. Her children go to the front one after another to fight. Zulfiya aya, who has been tested by the trials of life, endures this difficult test with patience and perseverance, no matter how much she suffers from within, how much she wants to keep her children in her arms. Actress Dilorom Karimova conveyed Zulfiya aya's inner feelings and pain to the audience to a high degree.

The film shows the patience, perseverance, loyalty, hard work and will of all Uzbek women through the image of Zulfiya aya. She is such a strong, resilient woman that even when a "black letter" comes from her children, who are the whites of her eyes and the liver of her children, she does not cry, but sets an example for her daughters-in-law with difficulty, gathering all her strength and hoping that her children who are still alive will return, which amazes the viewer. A person is helpless in the face of fate, and Zulfiya aya is also a mother who has accepted this helplessness. The scene of her going to the riverbank in the morning, when everyone is sleeping sweetly, and crying loudly is very touching. It is not difficult to feel how much the kind heart of a mother who tries to appear unbreakable in trials and unyielding in sorrows burns in the stain of her child. In this film, the viewer feels as if they are not seeing the actress Dilorom Karimova, but the real Zulfiya. We can safely say that the director was not mistaken in choosing D. Karimova for this role among our actresses.

Another great achievement of the film was the special scenery built on a hectare of land for the film. The houses of that era are very beautifully built (various modern technologies are not visible). This helps to create the atmosphere of that era in the film, and to make the actors and, of course, the audience feel the years in which the events take place.

It is obvious that a lot of work has been done on the make-up and costumes. The costumes are tailored to the era. The make-up also keeps the viewer away from the idea of "make-up". This is proof that the Uzbek film industry is not only focused on making box office films, but also on creating a real film. The music specially written by the composer made a great contribution to conveying the idea of the film to the viewer. Doniyor Agzamov composed separate music for each character. The

composer said in an interview: "In other films, I could not feel the idea so fully, I would think, can I create music suitable for a movie? But in this film, the music just flowed by itself." The music created for this film revealed the inner world and emotions of the characters with its charm. "Of course, to make a film, you need a good script, a good director and composer, a cameraman, strong actors, lighting designers, an artist, a costume designer, a make-up artist, and many other technical staff. This, in turn, requires money, time, and so on. But if there is desire and responsibility, everything is possible."

In short, the film was a great success. Some minor flaws in the film did not detract from the integrity of the film. I heard one viewer say, "I don't think it deserves such praise. It would be wrong to say that it was a great film without correcting the minor flaws, in my opinion, and the lives of the characters were not fully revealed. It gave the impression that the boys died in the war in vain." In my opinion, the drama is strong, the actors' performances are excellent, the director did his job, and some of the shortcomings that were overlooked seem insignificant in the film. As for the fate of the characters, I think that anyone who carefully watched the film will see that none of the real heroes who died in the war died in vain. Isaqjon, who was captured by the Germans, did not betray his people, sacrificing himself and his brother Ahmadjon. Vahabjon blew himself up to save the life of a little girl. Muhammadjon took revenge on the fascists who killed his friend and died. The youngest son Yusufjon died under the rain of bombs in Leningrad. How can we say that they were shown to have died in vain? "These pages of history, both exemplary and educational, were able to teach the viewer in front of the screen a lot of lessons."

Another of the best films of 2020 is Yolqin To'ychiyev's film "Farida's Two Thousand Songs". "On December 17, the feature film "Farida's Two Thousand Songs" by director Yolqin To'ychiyev, shot by order of the "Uzbekkino" MA and nominated for the Oscar-2020 award by the Oscar Committee of Uzbekistan, was screened. The film also won the Grand Prix at the "Moscow Premiere" international festival. It was included in the list of contenders for the "Best Foreign Film" nomination for the "Golden Globe" award.

"The film explores the impact of political events in Turkestan at the beginning of the last century on the population of this country through the example of one family. The main character of the film, Komil, lives with three wives from his marriage and marries again. With the arrival of a fourth wife, Komil's family falls apart due to various problems and political conflicts in the lives of the characters." .

There are not many characters, the plot is not sharp. The film takes place in almost complete silence. "Farida's Two Thousand Songs" can be called an "art house" film. The filmmakers, led by director Yolqin Tu'ychiyev, included cameraman B. Yuldoshev, artist Bektosh Rajabov, film director Shavkat Rizayev, producer Doniyor Agzamov, and second director Nodira Zufarova.

The main roles in this film are played by Bahrom Matchonov and Yulduz Rajabova. The film also features actors and actresses such as Marjona Kho'jayeva, Elmira Rahimjonova, Anvar Hamrokulov, Sanobar Haknazarova, and Komil Shokirov.

The film "Farida's Two Thousand Songs" reveals the impact of political events that took place in Turkestan at the beginning of the last century on the population of this country using the example of one family. Kamil, who, oblivious to the events taking place in the country, lives a secluded life with three wives, marries for the fourth time. The events that develop with the entry of a new woman into the family reflect the chaos that was taking place in the life of society at that time.

The film reflects the lives, dreams, and aspirations of the characters. There is both love and betrayal in the film. The difficult conditions and political problems of that time are shown on the example of one family. The characters' dreams, hopes, and aspirations are reflected in songs. The first shots begin with Farida singing and entering a new house, and the song suggests that all of Farida's dreams and goals have turned into a mirage, that she came to this house out of necessity. Most of the songs, composed by composer D. Agzamov to suit the film's setting, did not use music. The words in the songs revealed the lives, inner worlds, and, as has been repeatedly emphasized above, their dreams, goals, and aspirations. In national songs, our national instruments such as the zither and rubab were used. The voice of "Alla"

coming from the cave makes one feel that the biggest dream of this family is a child, that this child is both the dream and the harmony of everyone. In addition to national songs, the film also features a Lazgi dance. Through the dance, one can see the mental state of the characters. All the songs that sound until the end of the film are related to the inner state of the characters and greatly contribute to hearing the voices of their hearts.

is following a unique path of development . During this period, the foundation of Uzbek cinema has been laid, which occupies an important place in the cultural and spiritual life of our people.

Each creator clearly expresses his attitude towards the genre and material chosen for his script and film, the stylistic interpretation of the film. Genre reflects the worldview and artistic thinking of the creator. The director's choice of a genre for his work should determine the artistic dimension of the material on which the film's dramaturgy is based. Thus, genre determines the choice of the necessary means of expression for the director to realize his intention.

The choice of genre is one of the most responsible aspects of the work of both the scriptwriter and the director. “The genre of a work is not a superficial characteristic, but a quality that determines the entire artistic texture of the work <sup>40</sup>.” These words belong to the pen of the famous scientist V. Propp, who studied the morphology and genres of fairy tales.

The genre in cinema is constantly developing and updating, some of them become obsolete. The laws of the genre consist of a set of artistic methods and rules. They are necessary for each genre, because the film develops the genre and enriches it with new laws and rules. The director, striving for expressive brilliance in the implementation of his intention, can sometimes deviate from the laws of the genre. In many cases, this is dictated not by the director's personality, originality, but by the material selected for the film. In recent years, computer technologies have

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<sup>40</sup>Propp W. Folklore and deistvitelnost. - M.: Moscow Science. 1976. St. 38.



rapidly entered and spread into cinematography, and thus computer effects are being used more and more every day.

We know that today's cinema is changing completely, and this is not just a change, but there are different views on this issue. "The transition to the age of digital cinema," says George Lucas, "is a normal process, and in this new era the role of actors is as important as it was in silent cinema. True, sometimes the question may arise whether acting as an art form will disappear under the influence of the proliferation of virtual actors . Those who ask this question sometimes forget that you can't create an actor with the help of a computer and force him to play a role, no matter how hard you try. Actors are also needed to create characters. I think that digital technologies will not take away their work at all, and on the contrary, they can provide a large number of actors with work <sup>41</sup>.

Actors face another problem related to the use of computer animation elements in film. This is a professional problem, as virtual actors and creatures play roles in films alongside real actors, which we can mainly see in the work of European filmmakers.

In many films today, actors are forced to play roles alongside various invisible characters - virtual images. According to experts, it is time to train a new generation of actors who can play roles with virtual actors and creatures.

There is another important issue. If filmmakers continue to use special effects so actively, today's viewers will get used to it, and many films will lose their value and authenticity. This danger is becoming more and more obvious. From this we can conclude that special effects and computer animation cannot be used excessively in feature films. Because if this continues, soon the time will come when viewers will not believe in films. This is not only an aesthetic, but also a real, universal danger, and it is necessary to foresee it and prevent the negative consequences that it can bring.

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<sup>41</sup> (" Cinefex " internet magazine. 08/2002. No. 8 issue. 18 pages

Improving the quality of theater and film works, bringing scripts to a perfect level, supporting the free creativity of directors, creating historical works of high artistic quality, analyzing and studying the performance issues of theater and film actors determine the relevance of the topic. Analyzing the performance of theater and film actors through a new look at their creative activities was considered one of the urgent tasks of scientific work.

In conclusion, the leading factors in the development of Uzbek cinematography are measured primarily by the results of research, traditions and changes in film dramaturgy. In any film analysis, the script is first discussed, the director's interpretation and the actor's performance are studied, and their work is evaluated.

The stages of development of Uzbek cinema continue to this day. This scientific work studies the path taken by Uzbek theater and cinema from the initial stage of creation to the present, its development, the emergence of film genres, and the analysis of actors' performances.

## CONCLUSION

During the years of independence, great changes took place in Uzbek theater and cinema. Special attention was paid to ensuring that the works being screened and staged met the demands of the time. If we look at the works created during the years of independence, they can be divided into three main groups:

**First :** Historical films based on the slogan "Who we were and who we became". These films mainly serve to understand our identity, restore history, and reveal national values. These include works that reflect the life paths of our great ancestors, military leaders, scientists, and literary figures, and are dedicated to them. After all, our strength, ability, talent, and superiority over others are reflected precisely in films that reflect the images of our ancestors. For example, historical works that reflect our long and recent history include "The Fields Left by My Father", "The Preacher", "Lola in the Snow", "Comrade Boykenjayev", "Leader", "Homeland", "Behbudiy", "The Wind of Kokand", "Ilhaq", "Farida's Two Thousand Songs".

**The second** - the next group includes works created in response to modern, socio-political phenomena, that is, against extremism, fundamentalism, terrorism, human trafficking, drug addiction and other negative situations that pose a global threat. Examples of this are films such as "The Deceived Woman", "The Fall", "The Traitor", "The Witch of Death", "The Baron", "The Oppression", "The Threat", "The Misguided".

**The third** - final direction is made up of films depicting progressive contemporaries. Examples of this include "Oydinoy", "Chavandoz", "Sardor", "Erkak", etc.

President Sh. M. Mirziyoyev, in one of his speeches, said, "Nothing in great history goes without a trace. It is preserved in the blood, historical memory of the peoples and is manifested in their practical work. That is why it is powerful. Preservation, study and passing on historical heritage from generation to generation is one of the most important priorities of our state policy." He emphasizes that this is of paramount importance in the current conditions of globalization, where new

threats are emerging, including the threat of "mass culture" and a mood of dependence, and the threat of the loss of morality and values. Since these issues are being addressed at the state level, every person who considers himself a citizen of independent Uzbekistan must fight these vices uncompromisingly.

Despite the fact that there are several differences between theater and film actors, they are based on one thing - Performance. In this regard, it is worth mentioning such great actors as Shukur Burhonov, Rahim Pirmuhamedov, Lutfikhanim Sarimsokova, Razzaq Hamrayev, Nabi Rahimov, Ghani A'zamov, Hamza Umarov, who created immortal images in both theater and film. The elderly audience was able to watch the performances of actors such as Nabi Rahimov, Abbas Bakirov, Maryam Yakubova, Soyib Khojayev in both theater and film. They enjoyed their colorful performances.

Of course, much depends primarily on the dramaturgy or the director's skill. But, whether we like it or not, the audience sees the actors first and foremost on stage and screen, and the actors' performance is what they remember. To be more precise, the actors realize the work of the directors.

During the years of independence, the role of cinema in restoring the rich cultural heritage of our people, developing high spirituality, national identity, and centuries-old traditions was once again recognized. As a result, great attention was paid to creating the necessary conditions for improving the viewing culture of the audience - in order to build a society of talented creators and well-rounded individuals.

President of the Republic of Uzbekistan Shavkat Mirziyoyev noted at a meeting with representatives of the arts on August 3, 2017, "If we want to perpetuate the memory of our ancestors, we can do this primarily through the art of cinema."<sup>42</sup> In his resolution No. PQ-3176 of August 7, 2017, he stated: "We want to glorify our great people and glorify the name of Uzbekistan to the whole world, and we must

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<sup>42</sup> Mirziyoyev Sh.M., "Development of literature and art, culture is a solid foundation for improving the cultural world of our people", *Xalq so'zi*, August 4, 2017.

do this primarily through the art of cinema . It is through the art of cinema that we can conquer world screens. For this, we must once again use our strength, opportunities, and creative potential.”<sup>43</sup> he had stated.

To date, there has been an opportunity to implement a number of reforms in all areas of our country. Also, various grandiose works, necessary reforms, and a number of targeted plans have been implemented in the development of the Uzbek national cinematography. Such important documents as the “Strategy of Actions in Five Priority Areas of Development of the Republic of Uzbekistan for 2017-2021”, “Year of Active Investment and Social Development” of the President of the Republic of Uzbekistan Shavkat Miromonovich Mirziyoyev, the Resolution “On the Further Development of Uzbek National Cinematography”, and the President's Address to the Parliament dated December 22, 2017 serve the well-being of our people, the development of our country, the harmonious upbringing of the generation, and, in addition, the development of Uzbek national cinematography.

Various regulatory and legal documents adopted in the field have created the basis for the emergence of a legal framework on this front.

Our President Sh. Mirziyoyev signed a Decree "On bringing the theater and cinema industry to a new level and further improving the system of state support for the industry." <sup>44</sup>The signing of this Decree itself shows how much attention our President pays to the theater and cinema industry.

Cinema has followed and continues to follow its own unique path of development, during which time the foundation of Uzbek theater and cinema was laid and it took its place in the cultural and spiritual life of our people.

Today, knowing that theater and cinema play an important role in the development of human aesthetic worldview, it is necessary to ensure the spiritual and intellectual development of the younger generation with sharp stage plays and meaningful films.

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<sup>43</sup> Resolution of President Mirziyoyev No. PQ-3176 dated August 7, 2017, “On measures for the further development of national cinematography.”

<sup>44</sup> President of the Republic of Uzbekistan Sh. Mirziyoyev. Decree. T., 2021. April 7.

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