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THE INTERACTION OF THEATER AND CINEMATOGRAPHY IN UZBEKISTAN CULTURE IN THE FIRST HALF OF THE XX CENTURY

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Abstract

The form, typology, essence and causes of the interaction between theater and cinema in the world is one of the priorities in the field, and a number of scientific studies have been conducted on the subject. In world experience, during the development of cinematography, it has been used the help of theatrical figures in overcoming the problems of acting, directing and dramaturgy. The study of theater and cinema as the main types of artistic worldview, in which the relationship between the two independent arts, exchanges of actors, process of interaction, individual characteristics were assessed, and it was considered as a new phenomenon. The article studies issues, causes and factors of influence of the same process in 1920-1930. The interaction of Uzbek theater and cinema, the study of creative ties, see it as a scientific problem has attracted attention in recent years. The article examines the role of Uzbek stage leaders in the development of screen art as a separate process, as well as the phenomenon of interaction between theater and cinema.

The author explores a new creative life, a biography of a stage actor in cinema, opened for theater actors on the eve of the twentieth century. The art of filmmaking, which has been fighting for the actor for half a century, studies on facts that have attracted theater performers. Theatrical art has proven to be a model for cinematography in terms of decorating, makeup, music, lighting, and acting.

Key words: theater, actor, cinema, director, genre, image, type, role, phenomenon, screen art, character.

Introduction

Acting is an intermediate art, it is equally important and central figure for theater and cinema. Acting has an ancient history. It is a natural process, born out of need. Initially, a new life began on the threshold of the twentieth century for actors who worked in the streets, squares, and later on the stage, and the name of cinematography was added to the biography of the theater actor. Born as a miracle of technology, cinema has mastered the most powerful components of the adjoining arts. During this period, theatrical art became a model for cinematography make-up, music, lighting, acting. At the same time, the theater was the only and reliable model in the creation of an artistic model for cinema. The art of cinema, which has been fighting for the actor for half a century, has sometimes been criticized and sometimes justified by theater critics.

No one can argue with the interplay between the art of theater and cinema, rejecting their creative connections. In particular, the theater actor plays an important role in the development of national cinema. The theater actor has become a necessary factor in the creation of a film hero, filling the gap in the issue of executive personnel in cinema.

Theater and cinema have entered the second century in parallel creativity and have achieved a number of practical achievements in collaboration. As a result, a new problem arose in science – the need to study the interaction of theater and cinema. Theorists used the terms “theater”, “theatricality”, “theatrical” in order to prove the independence of cinema. The attempts were in vain. Every decade of history has proved the influence of theater on cinema. The theater taught cinema to choose a play in the first decade, to reveal the character of the protagonist in the second decade, to create a stage environment in the third decade, to compose order.

As scholars around the world study the process of the interaction of the arts, the emphasis is on the fine arts, music, theater, literature, and television. Scientists from around the world have written a number of dissertations, monographs, albums and scientific projects proving the contribution of stage actors to the development of cinematography, the creative collaboration of the two arts. In the world, the harmony of the arts, the creative connections are strong, and the research devoted to the study of the subject is also weighty. Traditional forms of art - theater, literature, music, fine arts, cinematography – have proven to be inextricably linked.

The formation of the directing theater at the beginning of the twentieth century, the primacy of the directing idea contributed to the “equalization of rights” of all means of stage expression. The actor is no longer the center of the stage work. Scenery, light, sound and actor form an ensemble with which the director creates an artistic image. [1, p. 3]

Methods

The article uses complex, comparative, critical-assessment, structural-functional analysis, typological, contextual methods. In general, research methods were used for scientific concepts of system-structural analysis, observation, comparative, content analysis (analysis of documents), interviews with experts. Methods of comparative analysis of sources, critical evaluation, content analysis of archival materials were used in the study of the selected topic. Each found facts were compared with the others. Interviews with experts in the field were conducted, and the results of observations were comprehensively packaged.

Results

The study of the interaction of theater and cinema in Uzbekistan, on the one hand,

leads to the study of the creative heritage of dramatic, musical, theater-studio actors in cinema, on the other hand, the relationship between the two arts, interest and advanced trends in acting.

December 28, 1895 ... (First film screening. Paris. "Grand Café") From this date, the theater turned the new page in history. The title of the miracle of technology – the name of the cinematographer. Now the theater has focused its creative potential on the development of cinema. "The new art has captivated the world audience in half a year. The cinema, which gained popularity in a short time, soon became nothing new. By 1897, the movie theaters were completely empty [2, p. 126]. Now, the creators realized the need to show the dynamics of life and nature, dramatic, satirical, comedic heroes, and a plot rich in conflict, using the theatrical experience through the invention (apparatus) of the Lumiere. Meles brought the protagonist to the screen using his theatrical experience. Thus he learned the first letters of the cinema alphabet and began to pronounce them theatrically.

It is known that the first steps of the national cinema were made in harmony with theater, literature, fine arts and music, mastering the traditions of art before it. The first movie heroes of the theater actors were fully theatrical [3, p. 6, 7]. The actor has always been a central figure in Uzbek stage and screen art. The basis of the Uzbek acting art was laid by the great figures of the theater and defined its peculiarities. By the time cinema emerged, all forms of art were taking on a new look.

In 1897, the Lumieres brothers came to Tashkent. Circus performances and one-act performances were added to the performances for the audience to see the films. In 1921, Hamza Khakimzoda Niyazi was on tour in Khorezm and watched a film by H. Devonov. After the screening, Devonov

is asked to record one of his performances [4, p. 18]. However, Hamza's request was impossible because H. Devonov was busy making films. In the 1920s, Uzbek cinema did not have a single professional actor. There is a lot of evidence that the first steps of Uzbek cinema were connected with the search for actors, mastering the secrets of the performing arts. In Uzbek cinema, the problem of actors was solved by the theater, and during this period, the theater came to the theater stamps, the conditional law of the stage, stage movement. Gradually, theatrical actors mastered the individual features of stage and screen art.

F. Juraev, H. Abulkasimova, M. Kadirov, H. Akbarov, J. Teshaboev, I. Mukhtorov, M. Tulahojaeva spoke about the contribution of theater actors to the development of cinematography, their performance opportunities, the style and direction of interpretation, the features of the interaction of the two arts. In the researches of such scientists as Sh. Rizaev, D. Rahmatullaeva, O. Rizaev, N. Karimova, as well as in the memoirs of artists, historical-theoretical generalizations are given. The chronological, analytical records in the sources are valuable for this study.

During the development of Uzbek acting, it faced various obstacles, denials and prohibitions. Stage and screen heroes created by strong-willed, professional theater actors are valued as a spiritual heritage. Over the years, theater actors have created new performance styles, directions, and schools, combining traditional and modern elements. National stage actors sought innovative findings, modern views, unique methods of interpretation in the formation and development of theater and cinema. The new Uzbek theater and cinematography were born at the same time, formed and developed in strong creative cooperation.

The performance of an actor of theater and film is the same. Actors in both fields

create the image. The main hero shows feelings to the audience through his play. But the stage and screen actor's performance styles are different. We distinguish this difference through the work of the theater and film actor in front of the camera. According to the experience gained on stage, the theater actor will thoroughly study the fate of his hero, his way of life in front of the camera. The theater actor makes a performance plan for the role assigned to him. Plans the necessary emotions for each frame. He may not be able to get out of his hero's position until the film is shot.

The theatrical actor communicates with the audience on stage through the art of experience. A stage actor who is accustomed, cannot leave the experience when working with the camera. The theatrical actor's performance in front of the camera is also exaggerated. The theater actor has learned to work with a live partner. In front of the camera, you sometimes have to work without a partner, imagining it as a bar. Such situations also cause some difficulties for the theater actor.

In the process of interaction in the national theater and cinema, five stages of the study of historical and theoretical aspects in terms of periods have been identified. The first of these is the beginning of creative contacts with theatrical art in the silent period of cinema. Since the 1920s, theatrical elements have been reflected in cinematography, and elements of the performing arts have come to life on canvas. In the 1920s and 1930s, the Uzbek acting industry was dominated by a sharp satirical direction, domestic detail, brilliance, and relief. Theater masters such as A. Hidoyatov (only in the theater), G. Islamov, M. Mirakilov, R. Pirmuhammedov were the leaders of the time. He also used the experience gained by theater actors on stage and the professional training he received in the development of cinema.

In the 20s and 30s of the twentieth century, the interaction of theater and cinema was the initial period in their interaction. During this period, cinema took the form of creating an atmosphere from the theater. In the 20s and 30s, theater actors were almost never involved in cinema. Because at that time the professional training of theater actors was accompanied by the mastery of European-type theatrical form.

In the 1920s and 1930s, the skills of the first generation of talented actors in the theater increased and became more creative. Formed on the basis of traditional amateur troupes, the new Uzbek theater has influenced the overall development of national culture. The creative process has led to radical changes in the spiritual life of the people. In the mid-twenties, the demand for professional staff in the new Uzbek theater became more urgent. European-style Uzbek theater required balanced training in acting, directing and drama. Moscow and Baku studios were responsible for training actors and the existing needs. The staff trained in the studios had to work in theater and cinema at the same time.

In November 1924, with the efforts of Mannon Uyghur, an Uzbek drama studio was established at the House of Education in Moscow. 24 talented actors of amateur theaters (troupes) with stage experience, such as M. Uygur, E. Bobojonov, A. Hidoyatov, H. Siddiq, M. Muhammedov, O. Jalilov, T. Saidazimova, S. Eshonturaeva, Z. Hidoyatova, T. Sultanova, G. Isomov, H. Isomov, (Tashkent), L. Nazrullaev, H. Latipov, S. Tabibullaev, Sh. Qayumov, (Bukhara), B. Ermatov (Kokand), I. Karimov (Andijan) returned to the studio to study the experience of mature theaters in practice and gain performance skills. The fact that the first Swallows had professional acting skills was a great achievement for the national theater, cinema. Studying in the studio under

the tutelage of such coaches as R. Simonov, M. Tolchanov, V. Kantsel, L. Sverdlin, O. Basov became an experimental field for theater actors.

A group of artists such as S. Olimov, H. Nosirova, N. Alieva, H. Khojaev, K. Khojaev, Z. Kobulov, R. Bobojonov, S. Juraboev were sent to study at the MF Akhundov Azerbaijan Theater College in Baku. "... Dozens of artists (at the Theater College in Baku) studied in the workshop of Professor V. V. Sladkopevtsev and A. A. Turganov" [5, p. 14]. The available materials on the history of the Uzbek theater contain a number of memoirs of the older generation of actors, on the basis of which information about the regular professional training of actors and directors. The graduating studios also trained actors in the provinces upon their return to the Republic. In 1929, under the leadership of M. Uyghur, the studio returned from Moscow and became the core of the team. Until now, the performances of that period serve as a model in the artistic and theatrical culture for all theater groups of the Republic.

The creative ties between Uzbek Theater and cinema began in the 1920s and strengthened in the 1930s. In 1926, an actor's studio was opened in Uzbekistan, where theater actors mastered the secrets of cinema. For the first time in this studio, the masters of the Uzbek theater got acquainted with the technique and aesthetic integrity of silent cinema and developed practical skills. The origins of the first actors of the Uzbek Theater are different, such as S. Eshonturaeva from the orphanage, O. Jalilov, the son of a blacksmith, Sh. Qayumov.

In 1920-1930, the first stage actors from the Republican theaters were involved in cinematography. During this period, the actors had a universal ability to play a musical instrument, sing songs, and have the ability to mold plastic. M. Uygur met A. Hidoyatov in the teahouse while playing

the dutar and singing, and brought to the theater a handsome, powerful, magical voice. S. Eshonturaeva studied music at the orphanage, M. Qorieva and H. Nosirova were singers and musicians. Actors were selected for the theater based on their musical and plastic-artistic abilities. The Uzbek audience was fascinated by the musicality of the performances and the pathos of actors.

In 1927-1930, the second studio students J. Koldoshev, B. Jamolov, A. Olimov, P. Rahimova, M. Khaydarov, A. Khasanov, M. Musaev, N. Alieva, R. Pirmuhammedov, A. Ismailov studied in Moscow. In the history of theater, the actors (studios) of this period were characterized as a talented generation. At the same time, a great force began to form in the theaters of the Republic. In the 20s and 30s, theatrical actors had a universal ability, and most performers were familiar with singing, playing various musical instruments, and choreography. Musicality and bright plasticity added artistry to the performance of the actors.

In the 1930s, the Hamza Theater stood on its own two feet professionally and organizationally. Thanks to its appeal to world and modern dramaturgy, the theater has helped actors to train in every way.

In the same years A. Hidoyatov, O. Jalilov, M. Korieva, M. Kuznetsova, S. Olimov, H. Ismoilov, Sh. Kayumov, S. Eshonturaeva, Sh. Burkhonov, O. Khojaev, H. Khojaeva, Z. Hidoyatova, S. Tabibullaev, U. Azamov, H. Narimonov were the leaders of acting.

Just as a photo loses its significance when compared to an actor's face, so does a cinema when compared to a theatrical performance, says V. V. Chekhov [6, P. 383]. The reason for the birth of such a sharp idea was not that the actor worked with the camera, but in the emptiness of the script. Commenting on the two leading actors of the theater (not named in the source) about the art of acting in cinema, the film is not scary for real theatrical art, there is no common

ground that binds them together. He says the on-stage performance has nothing in common with the on-screen interpretation.

Discussion

During this period, the first national feature films were made in Uzbekistan (Bukhara and Tashkent), and the artists mastered the new discoveries of the West, combining the rich performance, directing and dramatic heritage achieved on stage. In this way, filmmakers actively used the artistic traditions of theatrical art. But the silent era of national cinematography invited actors mainly from neighboring countries, while theater actors followed the creative process and mastered the technical requirements of the art of cinema.

Death Tower (1925) was the first feature film shot in Uzbekistan, which debuted not only in our country, but also in Central Asia. The film was co-produced by Sevzapkino (Leningrad) and Buxkino [7, p. 10]. The film was shot by theater actor, director V. K. Viskovsky. Although the work of art, which is a novelty for the Uzbek people, is not without its shortcomings, it has aroused the interest of the audience. The creative team of the film was entirely foreign experts. In a series of screenings, theater actors were first invited to perform episodes to create a national character in the play, and then to interpret the main characters.

In the 1920s and 1930s, national stage artists (actors, directors) who studied, researched and gained experience in the creation of feature films mastered the technical requirements of the new art. The creative team formed in Uzbekistan (Y. Azamov, S. Iskandarov, M. Rahimov, R. Pirmuhammedov, A. Umarov) later worked as a great director and actor in "Uzekfilm". In the mid-twenties, the first Uzbek actors – S. Khojaev, K. Yormatov, R. Akhmedov, R. Pirmuhammedov starred in the film "Jackals of Ravot" [8, p. 3].

The film's protagonists, created in the 1920s and 1930s, had a strong ideological influence and emerged mainly as propagandists. During these years (1924-1929), theater actors involved in professional education have been collaborating creatively with cinematography since the 1930s. In the same year, R. Pirmuhammedov, A. Ismailov, M. Mirakilov starred in the films "The Last Bek", "Until Dawn", and the rest of the theater actors returned to Moscow to demonstrate the achievements of Uzbek performing arts at the Theater Olympiad (1930).

"Two Uzbek teams took part in the Olympics. Hamza (now Uzbek National Academic Drama) Theater and Uzbek State Musical Theater. At the end of the Olympics, which lasted from June 15 to July 11, each participant was given a separate opinion of the members of the prestigious jury. In particular, the Uzbek theater was advised not to "deviate from the successful national spectacle" [9, p. 126].

And when a silent feature film appeared, it turned out to be associated with non-conversational theatrical genres – with pantomime, ballet, circus [10, p. 2]. In Uzbekistan in 1920-1930, both arts were engaged in the training of professional staff, the formation of national creative teams. From 1924 to 1929, theater actors received professional training and were involved in stage and screen work. The first actors to enter the cinema from the theaters in 1920-1930: R. Pirmuhammedov ("Jackals of Ravot" 1927, "Chachvon" 1927, "Closed Wagon" 1928, "Under the Domes of the Mosque" 1928, "Leopard Woman" 1928, "The Last Beck" 1930), M. Mirakilov ("Leprosy Woman" 1928, "Until Dawn" 1934), S. Khodjaev ("Jackals of Ravot" 1927, "The Last Beck" 1930, "Until Dawn" 1934), O. Jalilov ("Death Well" 1934), N. Alieva ("Death Well" 1934), A. Ismailov ("Until Dawn" 1934).

With the participation of theatrical actors in the first sound feature films (1937-1940) to the second stage of creative collaboration, the process of interaction was further strengthened. Graduates of Moscow and Baku studios went to the Central State Troupe in Samarkand. In 1929, the Samarkand troupe was transformed into the Uzbek State Drama Theater (now the National Academic Drama Theater) and from 1931 conducted group activities in Tashkent. This theater became the center of Uzbek stage culture and contributed to the development of theatrical communities and cinematography of the Republic. In the 1930s, the art of acting was characterized by brilliance, exaggeration and satire (comedy) leadership, while in the 1940s, there was a great philosophical generalization and ideological depth in the performing arts.

In 1937-1940, the skills of Uzbek theater actors increased, and they mastered the principles of the Stanislavsky system (doctrine). Realistic interpretation and honesty were appreciated in the acting art of this period. Principles of execution based on tradition and values, understanding the true nature of the hero's nature, were required to experience the characteristics of the character, the pain. Ostrovsky's "Thunder" (1938), Gorky's "Egor Bulichev and Others" (1939), Pogodin's "The Armed Man" (1940), Shakespeare's "Othello" (1941), as well as Hamza's "The Servant with the Rich" (1939) staged the play. In cinema, the first sound feature films "Oath" (1937) and "Azamat" (1939) were released.

In the late thirties and early forties, a large group of theater leaders were involved in the development of national cinema. Stage actors such as A. Ismatov, E. Bobojonov, Sh. Rahimova, H. Latipov, L. Sarimsakova, R. Pirmuhammedov, A. Bakirov created film heroes inseparable from theatrical work.

Conclusion

Acting is an intermediate art, both types of art exist because of the actor factor. The relations, cooperation and competition of cinema and theater, which are mainly influenced by the actor phenomenon, have always attracted the attention of film practitioners and theorists. The issue of the interaction of the two arts has been studied in depth and detail in the scientific literature. In cinema, theater, human destiny, past and vision are observed and evaluated through acting.

Uzbeks got acquainted with the miracle of cinema in 1897 in Tashkent. This event took place two years after the screening of the Lumiere brothers in Paris (December 28, 1895). Today, the influence of the national theater and cinema has been observed and is constantly strengthening. While a few of national theater actors had performed episodes in silent cinema, since 1937 a stream of Republican stage actors has entered screen art. Such a creative process, the interaction of the two independent arts with the interaction is constantly strengthening.

American actress Kerry Hishon, who watched the actor's work on stage and screen, commented on the similarities and differences between the two independent arts. Kerry points out that the stage requires the actor to practice more, working on gestures, speech, voice, plastic behavior. The stage actor is required to be both physically and mentally fit. After all, a stage actor is required to be able to show the mental state of his protagonist to hundreds and thousands of spectators at a time, live, without any auxiliary means of expression. In cinema, the camera lens is a great help to the actor. The actor does not have to use excessive gestures to show the protagonist's pain. He can also express the hero's grief with a drop or two of tears. He is also not

required to raise his voice on high curtains. After all, a microphone helps him. The actor's extravagant behavior in front of the camera is also not necessary. That, too, is a sham in screen art [11, p. 3.], says Kerry Hishon.

Theater actors played an important role in the development of Uzbek cinema. Theatrical actors are a necessary phenomenon in the creation of a movie hero and play an important role in filling the gap that arises in the personnel issue. Uzbek acting has led to the study of the creative heritage of drama, music and theater-studio actors in cinematography, on the one hand, and the interaction of theatrical art with cinematography, as well as the study of methods, directions and forms of acting as a result of interest in related and collaborative trends.

To date, the role of theater actors in the development of Uzbek cinema is of particular importance. The fact that in almost all of the 100 films included in the golden fund of Uzbek cinema, the main characters were played by theater actors, proves our point. The unique direction and style of performance created by the theater actors, and in due course, their schools, also played an important role in the interpretation of the film hero.

The theatrical actor analyzes and examines the significance of the particular piece (etude) the director wants to shoot, the reasons for the situation in which hero finds himself. The emotion that suits the situation seeks original solutions to create the atmosphere of the episode. The performance, on the other hand, focuses mainly on the harmony of facial expressions, body and facial movements.

The theater actor has learned to be with his hero on stage continuously for an hour and a half. Theatrical actor enjoys live communication with the audience, catharsis. The hero likes continuity in execution. In

the film, the situations are filmed in parts, from end to end, from beginning to middle. The same situation makes it a little difficult for the stage actor to clearly express the emotions of hero in front of the camera.

But I can say with confidence that the contribution of theatrical actors in the development of the national cinematography in the pages of the hundred-year history of Uzbek cinema has been enormous. The theater actor found his own direction in acting with the camera, no matter how difficult it was for him. He also used his experience on stage in screen art.

During his creative activity on the stage, the theater actor thoroughly masters the art of role-playing. The rehearsal process taught actor how to find an original solution in performance. The stage teaches that each actor must have his own direction, method of interpretation. In a play, the stage teaches the performer an individual approach and solution-finding skills through the interpretation of a single role by three actors. A theater actor can prepare for a role performance on a weekly or monthly basis. Because the director requires original findings in the performance of the role in the stage actor. A single role requires multiple stuntmen to enrich it with different findings. That's why stage directors like to see a single role in performances by two, three, sometimes four actors. Main hero in a comedy performance can interpret the first actor as a comedian, the second as a satirical, and the third as a humorous.

At the moment when cinema began to realize its specificity, a rejection of theatrical influence arose, which was powerfully felt at different periods of its formation. [12. P.4] The theater actor loves rehearsals. In the relentless retreats, the hero matures. Whether the theater actor works in front of the camera or on stage, he trains his hero in rehearsals.

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ВЗАИМОДЕЙСТВИЕ ТЕАТРА И КИНЕМАТОГРАФИИ В КУЛЬТУРЕ УЗБЕКИСТАНА В ПЕРВОЙ ПОЛОВИНЕ XX ВЕКА

Аннотация

Форма, типология, сущность и причины взаимодействия театра и кино в мире являются одними из приоритетных в данной области, и по этой теме был проведен ряд научных исследований. Мировой опыт показывает, что в процессе развития кинематографии использовалась помощь театральных деятелей для преодоления проблем актерского мастерства, режиссуры и драматургии. Изучение театра и кино как основных типов художественного мировоззрения, в котором оценивались отношения между двумя независимыми искусствами, обмен актерами, процесс взаимодействия, индивидуальные особенности, и эта реальность рассматривалась как новое явление. В статье исследуются проблемы, причины и факторы влияния одного и того же процесса в 1920–1930 гг. Взаимодействие узбекского театра и кино, изучение творческих связей, взгляд на данный процесс как на научную проблему привлекает внимание в последние годы. В статье рассматривается роль узбекских театральных деятелей в развитии экранного искусства как отдельного процесса, а также феномен взаимодействия театра и кино. Автор исследует новую творческую жизнь, биографию актера театра в кино, открытую для театральных актеров накануне XX века. Искусство кинопроизводства, за которое актер боролся уже полвека, основано на фактах, привлекающих артистов театра. Присущие театральному искусству декорации, грим, музыка, освещение и актерское мастерство явились образцом для кинематографии.

Ключевые слова: театр, актер, кинематограф, режиссёр, жанр, образ, типаж, роль, феномен, характер.

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XX ҒАСЫРДЫҢ БІРІНШІ ЖАРТЫСЫНДАҒЫ ӨЗБЕКСТАН МӘДЕНИЕТІНДЕГІ ТЕАТР ЖӘНЕ КИНОМАГРАФИЯНЫҢ ӨЗАРА ӘРЕКЕТТЕСУІ

Аңдатпа

Әлемдегі театр мен киноның нысаны, типологиясы, мәні мен өзара әрекеттесуінің себептері осы саладағы басым бағыттардың бірі болып табылады және осы тақырыпта бірқатар ғылыми зерттеулер жүргізілді. Әлемдік тәжірибе көрсетіп отырғандай, кинематографияны дамытуда театр қайраткерлерінің көмегі актерлік, режиссуралық және драматургиялық мәселелерді шешуде қолданылған. Театр мен киноны екі дербес өнердің арақатынасын, актерлердің алмасуын, өзара әрекеттесу процесін, жеке ерекшеліктерін бағалайтын көркем дүниетанымның негізгі түрлері ретінде зерттеу және бұл шындық жаңа құбылыс ретінде қарастырылды. Мақалада 1920-1930 жылдардағы сол процестің проблемалары, себептері мен әсер ету факторлары қарастырылған. Өзбек театры мен киносының өзара байланысы, шығармашылық байланыстарын зерттеу, оны соңғы жылдардағы ғылыми проблема ретінде қарау назар аударды. Мақалада өзбек театр қайраткерлерінің экрандық өнерді дамытудағы рөлі жеке процесс

ретінде, сонымен қатар театр мен киноның өзара әрекеттесу құбылысы қарастырылған. Автор XX ғасыр қарсаңында театр актерлеріне ашылған жаңа шығармашылық өмірді, кинодағы театр актерінің өмірбаянын зерттейді. Актер жарты ғасыр бойы күрескен кино өнері театр суретшілерін қызықтыратын фактілерге негізделген. Театр өнері декорациямен, макияжбен, музыкамен, жарықпен және актерлік шеберлікпен кинематографияның үлгісі болды.

Тірек сөздер: театр, актер, кино, режиссер, жанр, образ, түр, рөл.

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