

Analysis Of Character Creation Methods In Dramatic Theatre And Cinema

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Abstract: This article presents a theoretical and practical analysis of the methods of character creation in dramatic theatre and cinema in Uzbekistan. It emphasizes that creating a character in theatre and cinema acting is not limited to external appearance or movement but is a process of revealing the actor's inner psychological state, national spirit, mentality, and the profound depth of the Eastern soul. In theatre, the actor embodies the character fully through "live" stage performance, while in cinema, it is essential to convey inner emotions subtly and naturally through the camera. The article examines various acting methods, including those of Stanislavski, Brian Lenny, and Meyerhold, alongside traditional schools formed within Uzbek theatre arts—such as the dramaturgy of Abdulla Qodiriy, the directing style of Bahodir Yuldoshev, and the creative approaches of actors like Otabek Mahkamov and Yulduz Rajabova. Furthermore, it explores pedagogical approaches, training sessions, and practical workshops applied in character development at educational institutions such as the Uzbekistan State Institute of Arts and Culture and art colleges.

Keywords: Character creation, dramatic theatre, cinema art, acting methodology, inner psychology, national theatre school, Uzbek cinema, stage and camera, creative transformation, actor training, directing approach, artistic image, national expression.

Introduction

Today, among the various branches of art, dramatic theatre and cinema hold significant relevance as some of the most powerful means of expressing human emotions, psychological states, and social essence. Especially in the context of globalization, the rapid advancement of information technologies, and the digitization of artistic tools, the demands placed on acting skills and methods of artistic expression have reached a new level.

In Uzbekistan, the fields of theatre and cinema entered a new stage of development after gaining independence. The emergence of new dramaturgy, young directors and actors, and the effort to harmonize national and modern trends have made the issue of character creation even more pressing. While stage acting emphasizes theatrical speech, live expression, and a folk-inspired manner of delivery, cinema demands the actor's ability to convey inner emotions naturally in front of the camera. Therefore, a deep analysis of methodological approaches to character creation, and identifying their interconnections and

distinctions in the context of theatre and cinema, is one of the key tasks.

This article focuses precisely on that aspect — a theoretical and practical analysis of character creation methods in theatre and cinema acting, their mutual influence, and the exploration of their national features. This study not only contributes to a deeper understanding of the creative process but also serves to enhance the training process of young actors.

Literature Review. Numerous scientific and methodological works have been produced on the issue of character creation in dramatic theatre and cinema, analyzed from the perspectives of acting mastery, the psychology of the creative process, and the theory of directing.

The theoretical foundations of character creation are thoroughly covered in the works of the renowned Russian theatre figure Konstantin Stanislavski, particularly in "An Actor's Work on Himself" and "Psychotechniques of the Creative Process." His system is based on the actor's entry into character through

inner emotions and performing naturally on stage. In contrast, Vsevolod Meyerhold emphasized physical expression through biomechanics and plastic movement, advocating the idea of creating a character through external physical actions.

In foreign literature, the methods of the American school—represented by Lee Strasberg, Sanford Meisner, and Stella Adler—are extensively discussed, particularly the concept of “method acting.” These techniques are considered especially effective in cinema for expressing internal psychological states.

In national literature, especially through the works and contributions of A. Qodiriy, Sh. Rashidov, and B. Yuldoshev, the reflection of Uzbek folk psychology, national spirit, and cultural essence plays an important role in character creation. The curricula and methodological manuals of the Uzbekistan State Institute of Arts and Culture and art colleges also highlight contemporary approaches to character development, including training exercises and methodological guidelines.

It is noteworthy that modern literature increasingly emphasizes the integration of theatrical and cinematic methods—so-called hybrid approaches. In the works of N. Richardson, D. Weston, and M. Chekhov, attention is given to the multifunctionality of the modern actor, the ability to adapt to both camera and stage, and the capacity to work with improvisation and psychological depth.

The analysis of the literature indicates that for the successful creation of a character, it is essential to harmoniously combine theatre and film techniques, applying both traditional and contemporary psychotechnical methods in an integrated manner.

Discussion and analysis. The process of character creation in dramatic theatre and cinema is based on entirely different conditions and technical requirements. However, the interplay and methodological harmony between the two serve as key factors in developing acting skills.

Stage performance in theatre is live, highly expressive, and requires direct interaction with the audience, meaning that the actor must express not only their external actions but also their internal emotional state. Therefore, in theatre, methods such as Stanislavski's approach of “entering the role from within,” Meyerhold's biomechanics, and expressive movement elements are more commonly used.

In cinema, on the other hand, performance is centered on naturalness in front of the camera, facial expressions, eye contact, and the delicate and precise conveyance of inner emotions. The method acting technique, particularly developed for cinema, requires the actor to enter a deep psychological state and communicate it effectively through the screen.

In the context of Uzbekistan, actors in both theatre and film actively apply these methods. Today, theatre actors often participate in film projects, while film actors appear on theatre stages. This practice helps expand their character creation skills, increase flexibility, and enrich their capacity for creative interpretation.

Experience shows that during theatre training, actors are initially prepared for stage performance and later face certain difficulties in adapting to cinematic acting. For this reason, the introduction of a hybrid training model that integrates both theatre and film methods is considered essential. Such training would develop skills suitable for both media from the outset.

From this perspective, the character creation process is not merely about performance skills—it is a multifaceted process that reveals the actor's emotional, spiritual, and intellectual potential.

Methodologies. Implementing a Hybrid Training Model. Integrating both theatre and film-specific methods in actor training is vital for developing the versatility required of modern actors. For example, theatre emphasizes stage movement, vocal control, expressive gestures, and working with classical monologues, while film acting prioritizes subtle expressions in front of the camera, delivering emotions without exaggeration, and mastering the art of “presence” within the frame.

A suggested approach in acting classes is the “dual format” method—where students perform the same character first on stage, then adapt it for the camera. For instance, a monologue from *Othello* or *Ana Urganchlik* could be presented first in a theatrical setting, then performed facing the camera to emphasize emotional nuance.

Enhancing Psychological Preparation. Depth and authenticity of inner emotional states are critical in character creation. Therefore, actors must develop control over their emotions and be open in their collaboration with directors. This can be achieved by introducing specialized “psychological improvisation” exercises. One such method is the “Hot Seat” technique—an actor is given a situation (e.g., their child is critically ill, and they arrive at the hospital) and must convey the emotion not just through words, but also through their eyes, breathing, and facial expressions. This exercise fosters a powerful emotional atmosphere that is essential for both theatre and film acting.

In Uzbekistan, national values, traditions, emotional states, and the musicality of the Uzbek language play an important role in character creation. Particularly in dramatic works, realistically portraying the spirit of the people and the mental framework significantly deepens the expressive power of acting. In actor training, it is essential to systematize work with

monologues from the plays of renowned Uzbek playwrights such as Abdulla Qodiriy, Said Ahmad, and Erkin A'zam. Additionally, incorporating elements from Uzbek folk oral traditions (proverbs, parables, anecdotes) as performance material helps actors gain a deeper understanding of character psychology.

Increasing Improvisation and Creative Exercises. Rather than simply adapting the actor to the role, it is important to develop their ability to re-create the character from within, through personal interpretation. Free creative exercises are vital in this regard. Improvisation helps reveal the genuine creative process behind character construction. One recommended exercise is "one object – five characters." For instance, a single "key" is given, and the actor must portray it in five different scenarios (e.g., as a lover's gift, a weapon, a lost item, etc.). This practice enhances creative thinking and aids in building multi-dimensional characters.

Establishing a System of Practical Experience Exchange. Theoretical lessons alone are insufficient to solidify acting skills. A strong, organic connection must be established between educational institutions and professional creative organizations (theatres, film studios, production centers). For instance, launching initiatives such as "Young Actor on Stage" or "Students in the Film Process" would be highly beneficial. Under such programs, students should participate monthly in real theatrical productions or film shoots, taking on small episodic roles. This practical exposure helps prepare them for real-world professional environments.

CONCLUSION

The process of character creation in theatre and cinema is a multifaceted and complex endeavor, yet it is rich in creative potential. It requires not only technical skill from the actor but also psychological depth, social sensitivity, and an understanding of the national spirit.

In theatre, expressiveness, stage movement, and intention are of primary importance, while in cinema, inner emotion, working with the camera, and naturalness are the key criteria. The harmonious integration of methodological approaches from both fields serves to enhance and perfect acting mastery.

Uzbekistan's national schools of theatre and cinema possess a unique and rich tradition in this area. Analyzing their advanced practices, enriching them with new methods, and effectively implementing them into actor training systems represent one of the most pressing tasks of the present day.

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