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HISTORY OF CINEMA AND ITS DEVELOPMENT FEATURES

Annotation: The article explores the history of the development of cinema, its peculiarities and modern trends. The issue of the influence of cinema on spiritual processes has been scientifically and philosophically analyzed.

Key words: cinema art, cinema industria, spiritual culture, aesthetic education, mass culture, modern society.

INTRODUCTION: Cinema has transformed beyond recognition in its relatively short history of existence. Indeed, one can find little in common in the first experimental primitives of the Lumiere brothers and modern films, regardless of their genre, direction and country of creation (Russian philosopher O. Aronson believes that "today's cinema and cinema thirty years ago differ from each other more than, for example, theater and painting"). Significant differences relate not only to the technology and aesthetics of cinema of different periods, the content of the tapes, but also to all aspects of the production and distribution of these products. The impact of films, their perception by ordinary viewers and researchers (both contemporaries and representatives of subsequent generations) is also changing. Apart from this article, it is worth considering the interactions and interrelations of cinema with society and a single person in a socio-philosophical perspective.

LITERATURE ANALYSIS.

World-class film scholars R. Yurenev, S. Drobashenko, Yu. Martinenko, G. Projiko, L. Djulay, S. Muratov, A. Pronin et al, as well as practicing filmmakers D. Vertov, E. Shub, K. Shergova, M. Goldovskaya, M. Rabiger, S. Medinsky, M. Scientific and practical research in this area, such as *razbezhkina*, to the realization of the features of documentary cinema helps. Famous filmmakers in Uzbekistan J. Teshaboev, H. Abulkosimova, B. Hasanov, H. Akbarov, M. Mirzamuhamedova, S. Haymatova, as well as the cinematographer-filmmakers M. Kayumov, H. Fayziev, A. Ismailov, M. The scientific and practical research of the muhammedovs is important as a fundamental resource for the study of the topic. B. Hasanov- Monograph of documentary cinema of Uzbekistan, J. Teshaboev's- Film-portraits and H. Akbarov's- Cinema-teleportret: character, composition, and ideological-artistic service Ris brochures serve as a theoretical and methodological resource for this dissertation.

RESEARCH METHODOLOGY.

In parallel with the development of practical experience in cinema, his theory developed. At the time of its formation, each of the theoretical concepts either tried to explain the inherent properties and principles of operation of all films ever created in one scheme, or, which happened much less often, proclaimed the root backwardness of the previous forms and postulated fundamentally new ones. Proving the accuracy of the positions of the theories of cinema, their authors often cited the analysis of specific works as an example. It is easy to see that the films chosen in this way were intentionally convenient for appropriate interpretations, and the use of the same techniques in the analysis and interpretation of other films (especially those shot after decades) was often difficult, and sometimes completely demonstrated its inconsistency. All this suggests the limited suitability of film theory and their relevance and equal viability for explaining the history of cinema.

In the analysis of early art, the following are applicable some theories of Soviet montage cinema of the 20s - others, examples of Italian neorealism. The 40s. – the third, etc. Adding to the reasoning that many filmmakers were theorists illustrating on film their views from books and articles on screen art, it seems reasonable to conclude that the development of cinema research is not something that is inseparable from its practical development, but rather forms a single process with it. That is why the literature on the history of cinema says so much about its theory and vice versa.

DISCUSSION AND RESULTS

Thus, cinematography (in particular, the rules for creating and presenting its characters, plots, and aesthetic concepts to the audience) is transformed under the influence of something external and more significant than the theoretical understanding of this area, in some cases essentially merged with filmmaking. Such factors of the macro environment, of course, include socio-cultural, scientific and technical, economic, political, and foreign policy. Without taking responsibility to give preference to any of them and without setting the task of describing the most famous theories of cinema from the point of view of art history or cultural studies (there are plenty of such materials), we will focus in this article on models of social reality characteristic of the geographical and time limits of the popularity of certain film theories, as well as on how they are presented in them, the relationship of cinema and the viewer(s).

Let's analyze the following concepts of cinema sequentially: phenomenological, impressionist, expressionist, dialectical, neo-Marxist, technicist-progressive, psychophysiological, socio-anthropological, realistic, media-technological, structuralist, semiotic, psychoanalytic, feminist and intertextual.

The first theory of cinema sufficiently developed for our subject of consideration is the phenomenological concept of the German psychologist and philosopher Hugo Munsterberg, which appeared in the mid-1910s against the background of the economic, scientific, military, and technological flourishing of the German Empire, as well as the rapid promotion of the ideas of experimental and Gestalt psychology. The fundamental achievement of this concept is considered to be the proof that the phenomenon of the effect of apparent motion on the screen is explained not by the inertia of the retina (as previously stated), but by the ability of the brain, which allows us to understand cinema as the art of the mind (namely: attention, memory, imagination, emotions) . The film exists in the minds of the audience, which gives it reality and actualizes the abstraction and ideality of the narrative.

Recognizing the potential ability of special means of expression to accurately and clearly formalize the director's idea on film, Munsterberg wrote that the world around him is not capable of any form of organization of extracurricular human perception, and therefore proposed to define each act of viewing as active, unique (due to the peculiarities of life, cultural experience, psychologists).

Another well-known formalist set of views on cinematography (many critics do not recognize it as a theory) is the Impressionist one. France, which ceded the role of a leader in film production during the First World War, in the early 1920s realized the attractiveness of developing and following a special path in screen art. The post-war socio-economic crisis and the strengthening of pacifist-patriotic sentiments in society led to the formation of a new vision of cinema by the theoretical director Louis Delluc and his associates (R. Canudo, L. Landry). They believed that the visual series is designed to impress, provoke reasoning, and consist of objects perceived by viewers as "symbols of thoughts and emotions".

By creating an atmosphere that affects the feelings of the public, the author must express his creative individuality, but at the same time he must strive for objectivity, since "cinema creates the character of life." Thus, the relationship with the viewer here is perceived exclusively as subject-object, and the cinema apparatus requires close attention, because it is the skillful operation of the formal content of the film when shooting it that causes understanding and empathy when watching.

CONCLUSIONS AND SUGGESTIONS.

The most unprocessed, but still important screen doctrine in the context of the article, is expressionism. The figures of this direction (F. Lang, F.V. Murnau, R. Vinet) were realized mainly as directors, and on paper the features of their work were systematized and expounded by other people. Expressionist films resolutely refused to depict reality and affirmed the camera's right to be a subjective instance. The states conveyed by such a camera with the help of special angles, plans, shadows, light filters and the exaltation of acting ranged from tension and anxiety emanating from a localized source to a sense of "the inevitability of a social apocalypse" (the coming to power of the Nazis would later confirm these

prophetic fears). Such a pessimistic range of sentiments is quite understandable if we recall the early Weimar Republic with its severe ideological and internal political strife, impoverishment of the population and the shameful oppression of the results of the confrontation with the Entente.

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