

ARTIST SKILLS IN UZBEK ANIMATION FILMS CREATED BASED ON ALISHER NAVOI'S WORKS

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Abstract: This article analyzes the unique style and skills of the artists in animated films created based on the epics "sa'bai sayyor", "Farhad and Shirin", "Hayrat-ul abrор" in the work of the great thinker Alisher Navoi "Khamsa".

Keywords: multiplication, image, style, image, rhythm, computer graphics, special effects.

INTRODUCTION

In the second half of the 90s, there was a change in the Uzbek multiplication. During this period, the decree on creating the Uzbekkino state-owned company gave impetus to a new creative process in the art of expansion. As a result, this art gradually restored itself and began to create national works. Attention was paid to the creation of films in the state language. The art of animation has become rich in theme, genre, style and technology. Also, young artists came and expanded the range of specialists among the leading representatives of the studio.

The emphasis is on creating Heroes of the animated films in the national character. The creators focused on making movies based on our national classical works. The images of our great ancestors began to appear on the multiplier screen. National heroes were represented not only in their visual appearance but also in their movement, character, dialogue, intonation, and delicate decorations on the stage. The great ancestral figure of the past M.Mahmudov, N.Tolakhodzhaev like, the leader, was reflected in the films of the creators.

THE MAIN RESULTS AND FINDINGS

Based on rare samples of our national classical heritage - the great thinker Alisher Navoi "Khamsa" - "Bahrom and Dilorom" (1996) "Black Castle" (1997), "Farhod and Shirin" (2010), "Lion ila durroj" (2010) multiplication films were created. These films differ in terms of image, style, colour, and space. The works of Navoi were scripted with the help of Navoi's scientist Suyuma Ganiyeva, mainly director and artist M.Mahmudov skillfully moved to the screen. Interpretation of these literary works on the screen of the multiplication, in which the events of the plot and the expression of heroes cinema M.Mirzamuhamedova passed in the monograph "Uzbek animation". The transfer of these literary works into the language of images, and the presentation of every detail in them using pictorial means, of course, depends on the artist's skill.

The films "Bahrom and Dilorom" and "Black Castle" based on Alisher Navoi's "Sabb'ai sayyor" epic in Uzbek multiplication were expressed in the developed technology, original paints during this period. In the process, the film artist M.Mahmudov appeals to miniaturists who represent eastern classical poetry, penetrating deeper into the style of his image. As a result, based on the Creative Quest and fantasy of the artist, the film "Bahrom and Dilorom" is created in the style of eastern miniature, which expresses the soul of the saga, the artistic beauty of the word art in it, elegance and charm. The film personnel were depicted in bright colours, the dress of the heroes and the architectural structures were characterized in composition. In the Film, Bahrom's High Love for Dilorom, his spiritual experiences were manifested in his movement. The artist found a suitable style to represent the soul and senses of the heroes of the work. Although the Film artist aspires to portray the heroes of the literary work skillfully, the presence of interruptions in the Heroes' movement is noticeable. In the process, animators show that the image does not feel spiritual when expressing the movement emotionality and mimic the hero of the work. The actions of the created heroes determine the skill and experience of the Film animator.

The film "The Black Castle" is also directed by the director and artist. Created by M.Mahmudov, the space and Heroes of creative film scenes tasing represent the era's atmosphere. The first staff of the Film starts with the lines of poetry in the distance. In the creativity of Asian musicians, Navoi's creativity is penetrated the following team by Schlangen book illustrations, which served as a prologue. Such an approach of the artist represented a lyric characteristic of Navoi's creativity. The scene of putting lipstick on May, when the protagonist King Bahrom's lover Dilorom in the Black Tower suffers in Love, is expressed impressively in the grand plan. Stage make-up available details: black, dark brown in the National ornament of the Citadel, throne, gate etc., this background is in harmony with the image of the King Bahram and the colour of his dress. That is, the frame is painted in black, depending on the content of the work. The background of the dial is expressed mainly in achromatic colours.

Under the direction of M.Mahmudov, the film "Lion ila Durroj" based on the epic "Hayrat ul-abror" by Navoi was interpreted in unique colours. Kartina is represented in a bright Colorite; the plot's events take place in a forest landscape. In this card, the artist

S.Silka relied on the director's previous works in describing the image of Navoi and his creativity in the first Film. The Film is made in computer-based prekladka technology, and the heroes are depicted in a symbolic image. This Film was shot in chromatic colours, different from the artist's previous works. The idea of the heroes was represented by employing computer programs in reconstruction. The movement of the film plot and images was manifested in a strong rhythm. The edges of the character characteristic of the pictures of the mother lion and Durroj were expressed in their facial appearance.

The year of creation of this Film (2010), another film based on the epic "Farhad and Shirin", which glorifies high Love, was screened in A.Navoi "Khamsa". This epic scriptwriter E.Khasanova and the director in the co-authorship of N.Tolakhodjayev, the script was made, and the artist A.Gvardin with the skill of guardianship, the animation was interpreted on the screen. High Love in the epic and the national character was expressed in a peculiar style in the heroes' movement. Farhad will fight in his way and overcome any obstacles. This image is reflected in the scene of the courage of Farhad, when the Sweet is flying in the horse, reaching the mountain rock and remaining for some time to fall - raising the sweet on his shoulders with the sculptor. In this frame, the artist confidentially represents the image, unlike the curtains of miniature artists of the period when the Film was shot, demonstrating the power of Farhad. By interpreting in such a picture, the artist conveys to the viewer the hero's movement. In the introductory part of the Film, painter A.Gvardin in representing the curved epic through images, relied on M.Mahmudov's approach. This Film also sought to portray the image of Navoi in the exposition. But in this scene, the artist tried to express the creativity of The Thinker, although the features inherent in the spirituality of Navoi did not find their expression. The main characters of the work are Farhad and Shirin, whose image was created in computer graphics, and their appearance was expressed as the imagination of the artist Guard. But the Sweet literature was not represented in the image and dress typical of the army nationality, as described in work. The artist feels that the daughter of armyan and the national dress is not well mastered in the process.

Painter A. It is also noticed that Guardi uses gradient colours available in computer functions. At the same time, the dress of heroes and the image of tulpur are limited to reddish colours, such as pink-red. The details on the background of the scene are disproportionate to the style of the heroes, for

example, the image of the mountain, the steppe. The artist's representation of the details available on the background of the staff in the process through the vision of photographs did not coincide with the style of the Film, that is, the drawing of the heroes. This Film A. It was one of the first films that Guardian created in modern technology. In this respect, it was noticed that the picture of the Film and the presence of shortcomings in the expression of the heroes' movement was seen.

CONCLUSION

In conclusion, it can be said that the transfer of any work to the cartoon language, especially the expression of classical works through the means of images, requires great skill and serious responsibility from the creators. In this regard, it is recommended to pay attention to the deep study of the characteristic and traditional dress of the nation when creating a multiplicative film based on our national classical works, the movement of heroes, emotions, mimics, intonation and visual appearance, expression of the dress, artist-animators feel the image spiritually. It is also offered:

- an expression of thinker Alisher Navoi in Uzbek diversity in a modern image and a combination of different technologies based on parables in the epic "Hayrat ul abror";

- In addition to the image of Alisher Navoi, the creation of the idea of such great creators as Zahiriddin Muhammad Babur and Kamoliddin Bekhzad on the screen of the multiplication is the result of today's era.

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