

VISUAL SOLUTIONS AND DECORATION IN UZBEK CINEMA: ANALYSIS OF THE FILMS "SHABNAM" "BEGONALAR" AND "CHOL VA NABIRA"



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Abstract: This article analyzes the visual solutions, decoration, and artistic works of contemporary Uzbek cinema. Using the films "Shabnam," "Begonalar," and "Chol va nabira" as examples, it examines the harmony between national values and modern aesthetics. It analyzes how national identity and modernity are expressed through the creative approaches of the films' cinematographers and artists. Attention is paid to how the characters' personalities and inner worlds are revealed through decoration and costumes. The methods of creating the film atmosphere using natural environments and interiors are explored. The article discusses the role and development of visual aesthetics in Uzbek cinematic art.

Keywords: Uzbek cinema, visual solutions, decoration, artistry, national values, visual aesthetics, film analysis, "Shabnam," "Begonalar," "Chol va nabira"

Uzbek cinema has been striving in recent years to create a unique style and content by harmonizing national values with modern aesthetics. In this process, visual solutions, decoration, and artistic works play a crucial role. This article analyzes the visual solutions, decorations, and artistic works of Yo. To'ychiev's "Shabnam" X. Axunov's "Begonalar" and R. Muhammadjonov's "Chol va nabira"

Yo. To'ychiev's screenplay "Shabnam" is noteworthy as one of the works of contemporary Uzbek cinema that is based on national values and roots and is rich in complex emotions. In this screenplay, love is depicted not only as the purest emotion in human relationships but also intricately connected with the essence of time and society, portrayed within a broad ideological and cultural context. The film's cinematographer is Rustam Murodov, and the artist is Jamshid Tojixojayev. The film was shot by Kinomania LLC Central Studio in collaboration with Uzbektelefilm.

The central theme of the film is the trials and brilliance of true love. The protagonists of the work live in the complex conditions of contemporary life, displaying a level of integrity, adherence to traditions, and spiritual strength that is portrayed as superior compared to many representatives of today's globalized society. Toichiev's characters, especially Shabnam, embody a deep fidelity to the national values of the previous century, represented through images that remain sincerely loyal to these ideals. This interplay between modernity and tradition is masterfully presented as a thoughtful dialogue throughout the film.

The film uses the symbol of the desert to explore themes of life and a thirst for love. The desert, longing for a drop of water, serves as a metaphor for the pure and innocent love between the young protagonists. The connection between the desert and the dew represents not only the sweet purity of love but also its pains and trials. Yo. Toichiev's skillful creation reveals his philosophical depth: love is a complex process resolved in mutual harmony between two individuals, and each facet of it continually uncovers the inner world of the human soul.

The film's technical team has also delivered work of the highest professional caliber. Cinematographer Rustam Murodov and artist Jamshid Tojikhodjaev contributed aesthetic value to the film. Every detail in the visual representation reflects elements of either tradition or modernity. Shabnam's costumes, made of national fabrics with a contemporary flair, enhance her elegance

and innocent image. Similarly, costumes for other characters are thoughtfully designed to reflect their personalities and character traits.

The aesthetics of the decorations and interior design in *Shabnam* play a significant role in enriching the visual and spiritual narrative of the film. One of the unique aspects of this cinematographic work is the focus on enhancing the frames aesthetically through natural settings rather than relying on elaborate or complex decorations. This approach significantly contributes to the film's atmosphere and maintains visual authenticity. The homes of two families are emphasized, showcasing social status through their interiors, with each element contributing to preserving national spirit and reminding the younger generation of ethnic and cultural roots.

The film predominantly utilizes natural settings. Scenes set at *Shabnam's* relative's house in the village, her home, and the young man's house were all shot in real-life domestic environments. While the film is rich in visual depictions of national elements, it somewhat lacks in visual richness. A greater inclusion of wide shots might have helped deepen the viewer's immersion in the narrative.

Xudoyberdi Akhunov's "*Begonalar*" (2006) is one of the significant works of Uzbek cinema, produced by the Uzbekkino National Agency and the "Ilk" Youth Film Studio. Directed by Mirmaqsud Ohunov, with cinematography by Rustam Murodov and artistic design by Akmal Saidov, the film clearly reflects their creative collaboration.

The film features minimal decorations, with most settings created by enhancing and adapting natural locations. Major scenes were filmed at the Tashkent Medical Academy, the "Jar" Wellness Center, a parking area, residential houses, and in Chirchiq city. This approach adds realism and authenticity to the film, as the events unfold in real locations, creating a relatable environment for the audience.

Wide shots are rare in the film, emphasizing its intimate and personal nature. The masterful use of mid-shots helps uncover the internal world of each character. Costumes and interiors are selected to reflect the characters' personalities and traits. For instance, the protagonist's garage, reflecting his status as a "street boy," provides deeper insight into his social condition and inner struggles.

Expressive camera angles and shot compositions contribute to the narrative. Thanks to Rustam Murodov's expertise, the visual rhythm and dynamics between shots enhance the emotional impact of the story. Changes in camera movements and angles effectively convey the psychological states of the characters and the dramatic nature of the events.

Akmal Saidov's artistry is evident in the film's color palette and visual aesthetics. The color scheme is unique and evolves with the storyline. Night scenes are particularly distinct, with specific colors chosen for each frame. This approach helps visually represent the emotional and dramatic shifts in the narrative. The film's aesthetic perspective combines modern trends with traditional values, bringing a fresh dimension to national cinema. The simplicity of the decorations and the use of natural environments emphasize realism, while the carefully designed interiors and exteriors deepen the characters and enrich the narrative.

Overall, *Begonalar* holds a special place in national cinematography through its visual language, cinematography, and artistic solutions. The professionalism of the director and creative team immerses the audience in a profound emotional experience, uniquely highlighting social issues.

"*Chol va nabira*" (2009) is a film directed by Rikhsi Voh Muhammadjonov, based on his own screenplay, with Zahid Mirahmedov as the production designer. The film, a blend of adventure and drama genres, delves into the relationship between an elderly man and his grandson. The protagonist, Ganisher, a 7–8-year-old boy, is notably stubborn. His only cherished person is his grandfather, whom he follows relentlessly. After his mother's death, Ganisher becomes even more attached to his grandfather. However, fate takes a poignant turn when the grandfather one day leaves his grandson forever.

Art historian R.A. Tursunmetova shares her insights on the film: "*Chol va nabira* ' captivates with its rich psychological depth and dramatic intensity. Though it may seem to focus on domestic matters at first glance, the creative effort seeks to convey broader societal ideas hidden beneath these everyday issues."

The film masterfully depicts rural landscapes and the lifestyle of ordinary people with exceptional aesthetic finesse. Each frame features intricate compositional solutions that reflect natural beauty and emotional depth. The serene and natural rural scenes not only provide visual pleasure but also allow viewers to gain a deeper understanding of the characters' lives. The harmonious composition of figures in the frame, their balance, and the richness of contrast enhance the visual and artistic strength of the film.

The depiction of the old man and woman under the yellow umbrella at the market serves as a symbolic tuning fork, deepening the scene's meaning. Here, the yellow color symbolizes light and joy, subtly revealing the inner tragedy of the characters' lives. The meticulous attention to detail, particularly the umbrella's role in the frame, highlights the film's visually symbolic language.

The butterfly emerges as one of the central symbols in the film, representing the human soul and the transience of life. Integrated seamlessly with rural life and the beauty of nature, the butterfly enriches the frames with its metaphorical significance. Its association with the departed souls of this world strengthens the philosophical foundation of the film, offering deeper insight into the inner experiences of the characters.

The interaction between the boy and the butterfly symbolizes the vastness and innocence of childhood imagination. This imagery captures the pure and trusting world of children in a symbolic manner. The scene delicately illustrates the fine line between fantasy and reality, evoking the pure dreams and trust of childhood. Additionally, the butterfly's interaction with the boy portrays the mysterious connection between humans and nature.

The color palette in every frame is thoughtfully designed, enriching the overall emotional atmosphere of the film. The semantic function of colors and their appearance in the frame align harmoniously with the characters' emotions. The yellow umbrella and the butterfly, in particular, create layers of emotional and symbolic depth through the use of colors.

The harmony between natural landscapes and human figures reflects the relationship between the characters' internal and external worlds. Shots created through windows and mirrors highlight the tension between the inner life and the external environment, offering a profound understanding of this dynamic. Every detail and symbol contributes to the film's overall meaning, strengthening its philosophical foundation.

In this way, the film artfully explores the characters' inner turmoil, dreams, and life philosophies through artistic tools, providing a deep and meaningful interpretation.

Uzbek cinema successfully harmonizes national values with modern aesthetics through visual solutions and decoration, playing a fundamental role in creating new artistic expressions. Films like "Shabnam," "Begonalar," and "Chol va nabira" demonstrate how national symbols and natural environments can deepen the portrayal of characters' inner worlds and the thematic essence of the narratives. The meticulous decoration and artistic elements not only enhance the visual aesthetics but also reinforce the cultural and social contexts, contributing significantly to the artistic and substantive development of Uzbek cinema. These approaches strengthen the dialogue between national identity and modernity, elevating Uzbekistan's cinematic reputation both domestically and internationally. Moving forward, Uzbek cinema is expected to continue developing these successful approaches, adapting national traditions to contemporary aesthetic demands, and creating new artistic and visual forms. This will further solidify Uzbek cinema's recognition and respect within the global film community, ensuring that visual solutions and decoration remain integral to the seamless integration of national and modern aesthetics.

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