

THE ANALYSIS OF THE VISUAL SOLUTION OF FILMS CREATED IN THE UZBEK CINEMA BETWEEN 2000-2010 YEARS AND THE WORK OF FILM ARTISTS IN IT ARE THE EXAMPLE OF 6 FILMS

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Abstract: This article is devoted to the analysis of several films created in the Uzbek cinema in the period 2000-2010, which mainly examines the visual solution of the film and reveals the role of film artists in the film, as well as the features of the film. Also, the article partially covers the history of Uzbek cinema, the life and work of cinema artists, the visual solution and compositional processes of the film. The article describes how the stylistics used in the film, the applied color, the compositional solution are solved in the interpretation of several films.

Key words: Uzbek film, film artist, visual solution of the film, Uzbek film history, staff, genre.

INTRODUCTION

The art of cinema has incomparable powers and opportunities that can have a strong impact on the human mind and soul. Its uniqueness lies in the fact that the inner world of the film heroes is reflected not only in words, but also in the fact that the imagination of the film heroes is reflected in the large, medium and general plans through the cinematographer, in the director's finds, in the artist's sketches, also in the composer's ability to create a harmonic melody. Generalizations, such as a properly chosen topic, idea, and more importantly, a visual solution, lead the viewer to a pinpoint the place of the event that takes place during the film. During the show of the screen work, created on the basis of specific laws of the art of cinema, the viewer breathes with him in the space where the film hero lives, shares his troubles and joys.

THE MAIN RESULTS AND FINDINGS

In the formation of this complex art, as well as in the creation of the artistic-ideological concept and stylistic features of the film, the role of the "main trilogy" is great, which consists from the director, operator and artist. The film artist plays an important role in the formation of the visual solution of the film, and his role in the film is complex and multifaceted. The task of the artist in modern cinema is not limited to the execution of sketches that create visual images of the future film. He not only helps to explain the director's ideas, but also participates in the creation of the film's ideological and visual concept, helps the actors understand and feel the environment in which

their characters act, helps the cameraman find the film's style and optimal shooting positions, and is involved in the complex process from the making of the film to its completion. That's why a production designer should be a person with universal knowledge: knowledge of architectural history, arts and crafts, styles of furniture and costume, an understanding of music, technique, the laws of optics, mathematics. Because all this knowledge will be necessary to create the emotional atmosphere that is important for the film.

In the 1920-30s, Uzbek cinematographers B. Cellini, G. Sentyurin and colourist S. Fedorchenko were the creators of Uzbek cinema. Their work laid the foundation for the formation of the style and genre of cinema and played an important role in the history of cinema.

After the 1930s, there was a gradual increase in the number of film artists in Uzbek cinema. Among them: Varsham Yeremyan, Emonuel Kalontarov, Narimon Rakhimboev, Bakhtiyor Nazarov, R.Tumankov, S.Ziyamukammedov, and V.Sinichenko. Thanks to the work of such prominent film artists, Uzbek cinematography was enriched. These films include "You Are Not an Orphan"(1962), "Tashkent is the city of bread"(1967), "Shumbola"(1977), "Tuylar Mubarak"(1978), "Duel under the Chinar"(1979), "Suyunchi"(1989), "Bride Rising"(1984), "Tangalik's Children"(1990), "The Iron Wife"(1990), "Abdullajon"(1991), "Fields left by My Father"(1997), "Alpomish"(2000), "Tahir and Zuhra"(2000). All the above-mentioned films, shot at a high level, have become some of the most recognizable and beloved for many years, both in idea and meaning, and have become masterpieces of Uzbek cinema.

By the 2000s, the spirit of the times began to be felt in Uzbek cinema, and films began to be made in a contemporary spirit. New filmmakers and artists began to emerge. Films underwent changes both in terms of visual design and in terms of style and idea. The work on films that enjoyed great popularity and corresponded to the demands and desires of young people was particularly intensified. Below we take a look at an analysis of the films made between 2000 and 2010 and examine the involvement and work of the film artists in them.

1. “Alpomish”(2000) is a film directed by Habibulla Faiziev and written by Osman Azim for the State Joint-Stock Company Uzbekkino. Illustrator Sultan Mirzomukhammad. The feature film “Alpomish” combines fantasy, comedy, drama and melodrama genres and highlights an Uzbek folk epic. The film begins by depicting the childlessness of the Kungrat chiefs, the brothers Baiburi and Boysari. It describes the events in a very interesting way, with colourful artistic colours characteristic of the epic. For instance, the birth of Alpamysh, Barchin and Qaldirgach on a single day; the arrival of the hero of the epos, Barchin, to Alpamysh; Baisarai's travels to a foreign land Kalmykia with his ten thousand domesticated people; the hero's journey to a foreign land to bring his beloved; his friendship with Koradjan and meeting Barchin's conditions; his beloved's return home and then another seven years of captivity; escaping from prison with the help of his horse Bojcibor and returning to the forced marriage of his wife Barcin and the cruel Ultontoz; defeating his rival and achieving his goal.

Particular attention is paid to the costumes in the film, given that the events took place before the penetration of Islam into Central Asia, the costumes of the ancient Turks, the Evronians, were used. The film is also made in vivid colour, with the use of camerawork in the overall shots. Some analogies were also used in keeping with the content of the event. For instance, in the shot of the red apple that fell to the ground as Boisari was leaving his land, the apple depicts two lovers separating, while the apple's kick shows that their mutual love still remains in a whirl of many difficulties. Another shot further shows the image of horses as Alpomysh and his mother are talking. The film has been quality compared to the technical aspects of the era, with special effects used in some places to give the events a divine feel. The use of light and shadow play is also appropriate. The details have also been given ample attention and are unmistakable in the film.

2. “Dilkhirozh” (Male Dance) (2002) - a film directed by Yusuf Razikov and written in collaboration with Erkin Azamov. The artist is Babur Ismoilov. The film is a lyrical comedy singing about fidelity and love against the background of sometimes funny traditions and life obstacles. The events begin with a mutual conversation between an old woman and her granddaughter. A picturesque rural landscape and close-up images of hands, as if we want to create our own destiny, but in fact it has already been created. The way things develop is as follows: from childhood, children from neighbouring families are oriented towards each other. As time passes, a childhood friendship develops into love. However, every time the young people decide to get married, something happens. If the bride had not had a wise grandmother, the wedding might not have happened.

The painter Bobur Ismailov is known not only for his film work, but also for his paintings full of hidden meanings and gestures. The artist's distinctive

vision is reflected in the film. The large, middle and general scenes are beautifully stylised in the frame and at the same time rich in meaning: many parts of the film unfold through the figure of a tree: the planting of the poplar tree at the birth of a child, the old woman sitting on the floor under the tree in the halls, and this is also where her death occurs, the photographing of the family behind the tree, the burning of the poplar planted in her sleep - all of these give a hint of the fate that the tree represents. Our national costumes and embroidery are particularly evident in the film, especially as each of the patterns on the shawls that cling to the groom's face gives the impression of telling the viewer about the event to come. The influence of the film “Empty house” directed by Kim Kuduk can be felt in this. Another interesting aspect is the circular embroidery pattern behind the domla's head, which reads a gaze testifying to the divine process taking place (in Christianity, to distinguish divine persons from ordinary people, coats of arms were depicted with a harpoon above their heads). The use of colour in the film, the colour combinations in the costumes, is also appropriate. When a girl runs after her boyfriend going into the army, she wears a red dress, which, if it acts as a one-way tuning fork, is a symbolic gesture of protest, of the grief that is going on inside the girl on the other side.

3. “Alien Fiance” (2005) is a film in the genre of comedy and melodrama based on a script by director Rustam Sadiev and poetess Giyesova. Film artist Jakhongir Tursunnazarov also worked on “*Lover 2*”. The film begins with a love story of two young people. Because a young man is the son of an enemy of the people he cannot marry the girl he loves and goes abroad. A young man in his old age sends his grandson to Uzbekistan to bring a bride from his native country, and thus a new love story begins.

The work of the artist in the film is very difficult to spot, only partially visible in the costumes. That is, the costumes are chosen correctly, depending on the images, and this gives volume to the reveal of the image. There is no compositional solution in the shots, there are too many coincidences. Even though beautiful locations were chosen, its positioning in the frame is haphazard. No special colouring is chosen in the film, all the shots are left in their natural colour.

4. “Panoh” (2006) - another film directed by Rustam Sadiev. Artist Bektash Rajabov's “*Super Daughter-in-Law*”(2008), “*Thief of my heart*”(2009), “*Angel*” (2010), “*Hello love Goodby love*”(2012), “*Peace*”(2013), “*Rod*”(2013), “*Father*”(2015), “*Save me in love*”(2018), “*Ring*”(2018) and “*2000 songs by Farida*”. The film begins with a wealthy father's enemies trying to endanger his family, and bodyguards are appointed to protect the girls. Later, love develops between the bodyguards and the girls.

Jargon and gestures are used in the film. There are a few fight scenes. Partly worked in the genres of action, comedy and melodrama. The film is well targeted in terms of atmospheric lighting, the shots are beautiful, the composition is well chosen, the angles are

well thought out (until now in Uzbek cinema art one could observe completely new perspectives compared to those of the films produced), battle scenes are accurately reproduced, light and shadows are used correctly. The costumes for the images are chosen correctly: exotic clothes in bright colours are chosen for the image of the naughty girl, and for the girl divorced from her first marriage, the costumes have heavy prints. The guard's costume was also tailored to their character: one wore a black suit and the other a light-coloured suit.

5. "Telba"(2008) - director Ayub Shakhobiddinov, screenwriter Yolkin Tuychiyev, film artist Akmal Saidov. A film about the mutual love of a rich girl and a poor guy. It reveals the problems of social inequality and, consequently, the problems associated with it, including the genres of drama, melodrama and comedy.

The painting shows picturesque landscapes of the old town, its old houses, which are becoming more and more lost in history. The general plans show views of the city of Tashkent. Considering that the events take place in winter, the shots have a compositional solution, correctly positioned in the plan, and resemble pictorial works. Even when individual figures were shown, they were beautifully placed in the frame and properly used props to reveal the atmosphere of the event. The posters of Bruce Lee and similar fighters hanging in the guy's room help to reveal the character of the main character. Among other things, special attention should be paid to the costumes in the film. Each costume helped to reveal the character and the state of the characters. He also used the play of light and shadows in the frame, which contributed to the original shots. For example, the shots of the billiard room are an example of this.

6. "The Old Man and the Grandson" (2009) - a film directed by Rikhsivoy Mukhammadjanov based on his script, film artist is Zohid Mirakhmedov. A film in the genre of adventure drama that reveals the relationship between an old man and his grandson. The hero of the film is little Ganisher boy of 7-8 years old who is very stubborn. His only loved one is his grandfather and he does not follow in his grandfather's

footsteps. After his mother's death, he has become even more accustomed to his grandfather. But, the fate is such that the grandfather will one day leave his grandson for good.

CONCLUSION

The film features picturesque rural landscapes and the lives of ordinary villagers. They also have a complex compositional arrangement in terms of composition in the frame, pithily. Each frame is capable of revealing beautiful landscapes of rural life. The yellow umbrella in the form of an old man and an old woman in the bazaar suggests that the picture is also intended to be a camera. The butterfly figure in the film is also very well thought out, it is known that the butterfly is perceived as the soul of people who have left this world. The boy's conversation with the butterfly at the end of the film, whose World of Fantasy is Wide, reveals the breadth and immutability of children's fantasies and their plausibility.

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