

# THE SIGNIFICANCE AND VALUE OF PORTRAIT FILMMAKING TODAY

**Gavkhar R. Nazarova**

Basic doctoral

Uzbek State Institute of Arts and Culture

Tashkent, Uzbekistan

E-mail: [gavhar2190@mail.ru](mailto:gavhar2190@mail.ru)

DOI: <https://doi.org/10.37547/ssa-V3-I4-4>

**Abstract:** *In this article based on scientific sources, information is provided about the film-portrait genre and its features, which is one of the most complex, multi-faceted, synthetic genres of the documentary film. Historical person, creator, public figure, politician, soldier; film-portraits of state and society figures are analyzed.*

**Key words:** *television sketch, character, film-portrait, reconstruction and post-production, chronicle shot.*

## INTRODUCTION

Film-portrait is one of the most complex, multi-faceted, synthetic genres of documentary film. Journalistic or artistic journalistic genre dedicated to the life and activities of a person who has served the state and society, is shown as an example for today's audience, and is intended to create a television portrait of a person [1.5]. In addition to cinematography, this genre is expressed in television journalism, and today it is this genre that is complicated by various artistic elements and interpretation styles, forming its own subgenre. Due to the demand for speed on television, in practice, the production of biographical shows about people who lived in recent history, with various iconographic materials preserved, is more common due to limited resources for working on the basis of concrete evidence and post-production plots.

Biographical television shows take from cinematography reconstruction, complex montages, creating an image of the hero of the show and showing information related to his life through a plot with a dramatic composition, and from journalism, the essay genre. As a result, the television essay genre appeared on television, and the methodology of creators who worked in this genre, in turn, stimulated the enrichment of expressive means of film journalism [2.3].

An essay is a genre of journalism aimed at covering the life and activities of a person. However, in the story, the event and characters are fictional, while in the essay, the plot is built on the basis of real facts. A television essay is a documentary television genre based on real events, filmed on the basis of a literary script, and the fate of a person is revealed in harmony with the means of artistic expression.

If it is important to create a portrait of a person's life, events throughout his life, his personality, psychological portrait in a film portrait, a television essay covers an important event in his life. While it is important to reveal the human personality in the film

portrait, the main task of the television essay is to create the atmosphere of the period.

The movement to "depict the everyday life of ordinary people" [3.97] was considered important even before the invention of cinematography and television, and the transfer of ordinary events and social domestic life to television essays gives more information about a history or period.[4.5]

If you compare Bahaiddin Naqshbandi's film-portrait with the film-portrait "Beauty Demon" about People's Artist of Uzbekistan Abdulhaq Abdullaev presented by "Uzbekkino" National Agency in 2018, there is relatively little information about Bahaiddin Naqshbandi, iconographic materials to present, even Naqshbandi's appearance. The lack of authentic information about how he was, the need for an artistic interpretation of his image through the information available today, and this led to the emergence of artistic-journalistic and documentary-historical film genres in biographical-documentary films.

## THE MAIN RESULTS AND FINDINGS

In his book "Essay on the Theory of Cinema", Ginzburg emphasized the idea that "documentary and truth in cinema are synonymous, and the criterion of truth in the chronicle frames, the honest experiences of living people cannot be reconstructed in post-recording, as well as in historical reconstruction" [5.160]. In the continuation of his opinion, he added that creativity is a subjective process, objectivity is lost in the reconstruction, and the truth appears in the interpretation of the creator, and this, in turn, contradicts the criteria of documentary. As an example of the above idea, in 1965, in the second series documentary, historical biographical film titled "Lenin in Switzerland" (Lenin in Sweden) directed by Grigory Alexandrov and Dmitriy Vasiliev in the Mosfilm studio, it is mentioned that the directors wanted to create an imitation of the chronicle shots, took pictures by the method of historical reconstruction, and that the creators The movement was evaluated as "solipsism" [6.91], and the method was evaluated by the author as contrary to the principles of film documentary. Undoubtedly, documentaries rely on historical footage and iconographic materials, testimonies of witnesses, but if the issue is approached in this way, the thematic possibilities of documentary-biographical films will be limited, and it will not be possible to make journalistic films about people who lived in a long history.

Undoubtedly, artistic post-production, even historical reconstruction, cannot describe the environment at the level of chronicle footage. However, film journalism is a plot based on historical facts (or not denying them) in creating an image; It can fully reveal the reality to the viewer, enriched with reconstruction and post-production edited with chronological footage. One of the positive aspects of working in the film-portrait genre, one of the types of documentary films, is the availability and wide use of film and photo archive materials (especially of famous people). These are very interesting materials that attract the attention of the viewer. Also, clips from films or performances, memories of contemporaries, descriptions of people serve to reveal the portrait of the hero of the documentary film.

At the same time, such methods should not become stereotypes, but should be distinguished by the specific directing style of documentary films. "Documentary cinema is a world of its own. In this world, the cameraman should be an author no less than the director. It is the cameraman who chooses the point of view and the big or small plans, it is he who determines the starting point of the shooting, it is he who dives into the world of his character with the help of the camera"[7].

"Documentary is primarily an observation. The cameraman should not be indifferent to the hero and the subject being photographed. He has to look for the aspects in the person that are important to reveal the idea of the film. He should not be one of the employees performing a certain task, but a direct participant, creator of the new work".[8]

"Human life, his character, the fate of people have always been the focus of documentary filmmakers. Therefore, it is not surprising that film-portraits are one of the most popular and leading genres of screen journalism. Therefore, this genre has a special place in documentary filmmaking. Because a person's life, his lifestyle always interests the artist, invites him to research, and encourages him to understand the essence of what his hero is doing. After all, a person means an era. Deep processes of society's life are reflected in his fate, socio-economic problems of the century are manifested" [9.29].

In fact, the attitude towards making biographical films changed during the years of independence. More precisely, cinematographers have the right to choose in the modernizing Uzbekistan. In the past, biographies based on documentaries could not break out of the shell of "professional" divisions. The emergence of works dedicated to the memory of great people who made a great contribution to the development of our national culture, but whose lives ended tragically, is also a blessing of the era. "Kismat" (1993, directed by U. Artykov), "Nodirabegim" (1993, directed by B. Muzaffarov), "Chulpan" (1997, directed by Sh. Mahmudov), "Swallow in a Cage" (2000, directed by Sh. Films such as Kurbanboev) can be cited as an example.

The interpretation of the unique fate of the person taken as an object in the documentary pictures of

the portrait genre in a completely different direction, in a new style, invites the viewer to think and think deeply.

"Regardless of what happens," writes screenwriter K. Slavin, "the film-documentary strives to meet the real facts of real life, facts that are not made up." The filmmaker should not be afraid of the facts, he should capture them as they are at first sight. The filmmaker should not avoid face-to-face meeting with life, should not exchange unconscious scenes of life with pre-prepared "feel-good" shots"[10.48].

One of the best works created by the series of writers and poets People's poet of Uzbekistan Turob Tula, the author of many poems and films, is a portrait of the film entitled "Har so'zi bir navo edi" dedicated to his life. The film consists of three parts, in which the filmmakers skillfully used all the components of the documentary genre. The introduction to the film - the epilogue is fully covered by the author's text. In this part, considering that the artist's life path is covered from the third person's point of view, we can see that this method, i.e., covering it with the author's text based on clear evidence and documents without interviews, is fully justified.

Turob Tula, a singer-poet and dramatist, was born in 1918 in the village of Turbat, Kazakhstan. In 1935-1941, he studied at the evening department of the Tashkent Pedagogical Institute. The film contains specific information about the poet's life.

In addition, the filmmakers skilfully used the perehod - i.e., passageway - of the flow of water in each series of periods. Turob Tula is an active public figure, editor at the State Publishing House of Uzbekistan, head of the department at the Radio of Uzbekistan, head of the literary department at the "Uzbekfilm" film studio, head of the Republican Union of Cinematographers, and worked as a leader in the literature promotion center under the Writers' Union of Uzbekistan. It can be seen from the above that the spiritual link of the society has made a great contribution from the most necessary areas.

Depending on the mood of each period, we can see from the hints in the film that the frozen ice (the frozen air of the time and the war) wanders through the land, depending on the quality of the director's vision. This also served to enrich the author's thoughts and focus them on the audience. From the first part of the film, they get acquainted with the complete autobiography of the creator. In the next part, it is completely focused on his creative activity, as if the thoughts and fantasies of the artist during the dangerous period were diffused by his energetic music. During this period, the writer's poems on the military theme, dedicated to heroic fighters, collections "Shodligim" (1941), "Tabassum" (1944), "Baxt tong otari" (1948), "About you", "Kamalak", "Nafosat" collections included many poems and songs. The author has repeatedly emphasized that in these collections, the sufferings of the people suffering from the oppression of the current era, aimed at awakening and encouraging them to believe in tomorrow's free day, put forward the ideas.

This part contains interviews with the creator himself and his relatives. Because the attention is

focused on the poet's activities in the same period, the thoughts of the creator and his relatives about the poet's life processes are very important in this part. The fact that the creators of the film-portrait paid attention to these aspects in the creation of the film script means that the work is spoken in an artistic language and of a high level. If we take into account that the melody and song have a special place in the work of the creator Turob Tola, it is appropriate that this part of the film is covered in a musical, lively musical mood.

By this time, Turob Tula participated in the creation of the script of several films, including "Rais", "Marg'ilonlik qiz", , "Maftuningman", "Furqat", "Shashmaqom".

The third part of the film is also intended to illuminate the dark days of repression with the symbolic image of dangerous thunder and lightning. In this, archival shots on a black and white background and the frantic movements of the train are shown in terms of the mood of the period. It seems that it was a picture of the black life of that time in the life of the artist. Because during this period, he was separated from his favorite "neighbors" in the creative world, Abdulla Qahhor, Said Ahmed, Shukrullo... and so on, as if he was alone in the city. As the filmmakers show "red ripe fruits spilled on the snow", the chronic frost remains on the snow in an era that has just ripened and reached the crimson stage of creativity. That is, we can see that there are hints that it is disappearing in cold countries.

Turob Tula wrote portraits, essays and memoirs about several representatives of Uzbek literature and artists who were his contemporaries. It is known from the name of the film that many poems of our hero were sung by great artists. His poetic works consisted of lyric poems, ballads and epics. Among them, "Hayot bilan", "Sumbula", "Ko'chalar", "Do'ppi tikdim", "Sartarosh qo'shig'i" and others, created in the genre of songs, can be mentioned.

In addition, it embodies the fact that he watched the arrest of his closest creative partner Said Ahmed in tears. In the symbol of the clock, in the brutal attack of time, Saeed depicts Ahmed watching his photo behind the bars. At the end of the film, like all film portraits, it is fondly remembered by its descendants. In addition, the film shows Turob Tula's relationship to the events of each period in his poems, and it is also emphasized that the film is enriched artistically. This, in turn, showed that the creator had his own individual opinion on the events of each period, as well as increased the visibility of the film.

### CONCLUSION

In the period of independence, the film-portrait genre began its second life, and it was during this period that the need for this direction was felt. Directors and sitters had the right to freely choose a subject and shoot with their own creative approach. In the content of many films, the inner image layer - the concept of man and time - is highlighted. There are many pictures based on facts and biographical information. However, many documentaries interesting in terms of form and content allow defining the general condition of the film-portrait genre.

### REFERENCES:

- [1]. "Фильм-портрет в кино- и тележурналистике" Петрова К.А. Научная исследовательская работа. Факультет журналистики СПбГУ – 2017. Стр-5.
- [2]. "Телевизионный очерк: жанровые признаки и тенденции развития" ВАК РФ 10.01.10, кандидат филологических наук Никулина, Г. Ю. Стр-5.
- [3]. Вертов Д. Статьи. Дневники. Замыслы. М., 1966. Стр – 97.
- [4]. Фильм-портрет в кино- и тележурналистике" Петрова К.А. Научная исследовательская работа. Факультет журналистики СПбГУ – 2017. Стр-5.
- [5]. "Очерки теории кино" С. Гинзбург. Изд. "Искусство" М., 1974. Стр. 160-168.
- [6]. "Очерки теории кино" С. Гинзбург. Изд. "Искусство" М., 1974. Стр. 91.
- [7]. Салаев М. Основы документального кино. <http://media-shoot.ru/>
- [8]. Салаев М. Основы документального кино. <http://media-shoot.ru/>
- [9]. Teshaboev J. Film - portretlar. O'zbekiston hujjatli kinosi. (Mas'ul muharrir: S.Naytmatova) - T.: ART FLEX 2008.29-b.
- [10]. "Современный документальный фильм". –М.: "Искусство», 1970.Стр.48.