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HISTORICAL STAGES OF UZBEK ART FILMS

Abstract: This article comparatively analyzes the history and development of the art of cinema in Uzbekistan and highlights the process of the creative development of Uzbek cinematography.

Key words: cameraman, film director, image, foreshortening, feature film, popular science film, documentary, method.

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Introduction

The Uzbek cinematography, which has a history of 100 years, has gone through different periods. The films produced by silent films of 20-30 years, the first soundtrack, the first color film, and wide-format films were shot in different genres and directions, each of them having the production technique and technology in its ideological direction.

What are the images of these films, and what are their factors? Each movie has its own creation environment, social environment, and includes three main factors. These are:

1. The socio-political environment in which the film was created, the diversity of subjects that the environment requires.
2. The creative group of film production, in particular, the function and function of operators.
3. the role of technology, technology used to create the image.

Not only in the world cinematography, but also in the Uzbek cinematography, in the last decade, there have been significant developments.

Materials and Methods

In Uzbekistan, the first film was shown in 1897 in the Eski Zhuva square. From 1908 in Tashkent, Samarkand, Kokand and other cities began to show foreign films. In Central Asia, mainly showed films with an exotic image of America, France. Uzbek national cinema has been forming since the twenties of the twentieth century. The first Uzbek cameraman Khudoybergen Devanov, in his first documentary –

chronicle films, sought to portray the life and traditions of the Uzbek people, the nature of Khorezm.

The Bukhkinno Russian-Bukhara association, organized in 1924, and the Star of the East film factory (Uzbekfilm since 1936), organized in 1925 in Tashkent, became the initial stage in the development of Uzbek cinema art. However, due to the lack of local personnel, the desire to organize studios and the organization of permanent shooting in the “Bukhkinno” association was not a success.

The arrival to the Tashkent studio of not-quite-experienced Russian filmmakers, their low professionalism did not make it possible to create genuine national films. The films they created were mainly of an exotic and propagandistic nature, the life of the Uzbeks and the role of Uzbek women are incorrectly shown in them. Most of them were visiting actors who could not reveal the inner world and psychological experiences of the heroes. For example, “Minaret of Death” (dir. V. Viskovsky), “Muslim's Daughter” (D. Bassaligo), “Second Wife” (M. Doronin), etc.). The rejection of national prose and dramaturgy in the development of cinema, the creation of films based on scenarios created by Russian experts who did not know the life of Uzbeks, was a huge loss in Uzbek cinema. Therefore, for many years, the Uzbek cinema could not acquire its national face, the national form as “Uzbek national cinema”.

In silent films, the audience was mainly shown the point of view of European specialists, because the films of the specialists, who did not know the national traditions at all, were created in this spirit. In the 1920s, the films “Closed Arba” (O. Frohlich), “Ravat

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Wolves” (K. Gertel), “Macrli Chingal” (V. Kozlov), and “Chodira” (M. Averbakh) were created; what is said above. With the emergence of voice cinema, the artistic value of Uzbek film production increases. The first Uzbek voice film “The Oath” (1937, dir. A. Usoltsev – Graf) fully reflects the national acting culture, the life and psychology of the Uzbeks, and social contradictions. Mostly because here the main leading roles were played by Uzbek actors.

However, this film was not completely cleared of the old film culture of the times of silent cinema, so it seemed to remain between modernity and the past. This film could not rise to the level of the best films made in Georgia, Azerbaijan. The film “Nasriddin in Bukhara” (1943, dir. J. Protazanov) is considered one of the first successful films of Uzbek cinema, where the real possibilities of the theme of the people are revealed, a beautiful construction of graphic means and a high level performance style are shown.

The film "Tahir and Zuhra" (1945, dir. N. Ganiev) crosses the border of films based on folklore. He created the basis of historical films, made it possible to feel the breadth of coverage of the national spirit of role playing. “Tokhir va Zuhra” became a reliable foundation for the creation of the film “Alisher Navoi” (1947, dir. K. Yarmatov). Then such works of art as “Bai and Batrak”, “Sacred Blood” (1953, 1957, dir. L. Fayziev), “Silk syuzane” (1954, dir. A. Beknazarov) and others were screened. A new look is being formed for the requirements of modernity among young performers of Uzbek cinema, they have significantly retired from the old template, had the opportunity to take a fresh look at the world. At the same time, a new page was opened in the Uzbek art of the screen, which has educational significance, especially for urban youth, who considered love to live in kabaks, beautiful clothes and others as real life. These trends are openly viewed in films directed by E. Eshmukhamedov (“Beauty” (1966), “Lovers” (1969), etc.).

The films “Fascinated by you” (1958, Y. Agzamov), “Everyone speaks in the makhalla”, “You are not an orphan”, “Kalbingda kuyosh”, “Tashkent is a city of bread” (1960, 1962, 1966, 1967, dir. Sh. Abbosov), “Little Birdie”, “Star of Ulurbek”, “Natashkhonim” (1961, 1965, 1966, dir. L. Fayziev), “Past Days” (1969, dir. Y. Agzamov) and others. In connection with the new approach to organizational and creative work, the experience of national cinema workers and the increased demand for screen art, along with films on historical and revolutionary topics (“The Black Consul's Defeat”, director K. Yarmatov; “The Seventh Bullet” by A. Khamroev and others. A number of films on the modern theme were released: “Siddat” (dir. U. Nazarov), “Summer rain” (A. Kobulov), “Falokat oyostida” (3. Sobitov), “The Tragedy of Love” (Sh. Abbosov), “Fiery Roads” (Y.

Agzamov), “Achchyn Danak”, “Alien Happiness” (K. Kamalova), “Chinor Ostidagi Duel” (M. Abzalov). And the film “A Man Follows the Birds”, directed by A. Khamrayev, won the Silver Peacock Award at the Delhi International Film Festival in 1976.

In the film studio "Musilima" (1925), "The Tower of Death" (1925), "Happiness Sun" (1926), "Second Woman" (1927), "Ravot Kashkiri" (1927), "Under the Dome of the Mosque" (1928), "The Last Beat" (1930), "Rising" (1931), "Awliya kizi" (1931), as a great art school. Nabi Ganiev, Suleyman Khodjaev, R.Ahmedov, Arif Hodjaev, M.Jalilova, Komil Yormatov, Yuldosh Agzamov, Ergash Hamroev, Rahim Pirmuhamedov and others participated in such silent films. Many of them later became prominent art figures. Despite the fact that in the first decade of black and white film, no matter what the spectacle, the factors and techniques that influenced the audience have already begun by filmmakers, especially operators. Wide plans, sharp emotions, the periods of the appearance of the film have been the primary task for operators to translate the word and influence the viewer.

Operators should be photographed from high to low, low to high; capture images; capture the subject in a subjective camera; shooting from the pan, as an observer; rapid capture; The aim of the presentation was to find out about the picture-orientation of the target audience.

"Second wife" In 1926 the director M.Doronin was shot by V.Dobransky, the operator. Effective portraits of justice from the film's main heroes, sharp edging images, and unrivaled portraits of the portrait were tools to uncover the idea of film art.

The introduction of the film to the film soon became an important event in its development. The vocabulary component of the audio film industry has played a crucial role. Thus, with the use of sound in the cinema, this type of art was able to speak fluently from the language of infantile language. Operators have started to create technical inconveniences. Extras have been moved to interior. Because of the lack of technique and technology of sound recording, the cameras are becoming more stable and more and more images appear in the operators' work. Over the next decade, the quality of the movie has improved, and the cameras are slowly moving slowly. Although the quality of the optics improved and the sensitivity to the light increased, there was no change in the picture quality. The filmmaking time was not proportionate to light, and filmmakers were drawn directly from the drama, with no emphasis on the essence of the task.

Russian cameramen did not have two: cameramen of Moscow and Petersburg schools, but did not create educational and production methods at the operator's school of Uzbek cinema. In 1937, the director of the first "Voice" film, A.G.Usoltsev, said:

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"I was a little surprised when I was asked if I would like to comment on the Uzbek cinematography about the initial work.

In the dark night of February, when I entered the Shayhantoxur Madrassah, I saw the inscription "The Star of the East" written with capital letters. In the studio, there was a creative team that created the basis of Uzbek cinematographers. S.Hojayev, N.G'aniev, N.Klado, A.Ibragimov, A.Bulinskiy, M.Kayumov, M.Krasnyanskiy, Y.Agzamov. On the screen of the country there were soundtracks "Vostochny", "Vesyolye rebyata", "Aerograd", but in the Tashkent film studio there was still a silent atmosphere.

When and how does the picture of the Uzbek cinematography come from? Certainly, short-term activities in the Uzbek cinema, such as "Tohir and Zuhra", "Nasriddin Bukhara", "Nasriddin's Adventures", were donated by Daniil Porfirevich Demutskiy. He created a poetic image on the screens, a monolithic lens with a soft and pleasant image, soft shades in the frame, and the curtain curtains and smoke used to create a fairy-tale atmosphere and a horizontally defining the future of the Uzbek cinema. Malik Kayumov recalls: "He taught me to see, to be able to see clearly and to understand the beauty in detail."

Before that, my look was like a cover. I was not interested in some things that seemed natural to him. The image displayed on the screen would not have been simple, unpacked, unassembled, or arranged. He felt, felt, and loved the environment as a poet. He would not have been a jealous man and nature. Something in the ordinary life would be in his eyes a poet and a miracle. All the streets, ditches, steppes and gardens all breathed in, and I enjoyed this music. We called him a "teacher" - a teacher.

Forty years have passed, he has spent three days until he finds the spot in the Fergana valley. We have not invented a new point yet. I remember that together, we were photographing something together, the desk dock, and the side-by-side units.

After that, we scratched the films. There is no word to describe it, but it's just as simple as that. I asked: how did Daniil Parfirovich paint together, at a point in the same place? He answered, "You know, Malik, somewhere I just pushed the stamp somewhere." Here's the answer, it's a little bit. That "little" can not be studied. That is the skill.

It seemed to me that there was no one more open to me than Demutsky. He was helping everyone, explaining the good and bad things that we received. It did not mean that we should explain some simple

things to ourselves. He would like to raise us to the level he himself is. He did not understand one thing well, "he could not see, he would not go mad about what he saw, but he would not blame us for not stifling us. In our everyday lives, our eyes have been severely affected by the sights and scenes that are accustomed to our eyes.

He could not imagine any creature without loving its work, without being woken up. It is just like the Danil Parfirovich Demutskiy who is a charming, joyful person.

Demutsky's observation collected data for himself at what time of sunrise in our sunshine, the movement of the sun over the course of the day, the harmony of the architecture and the landscape, the behavior of people, the clothes, the utensils of the house. This overview has developed a unique method of operation for the operators of the Uzbek cinema and instructions for using the technique. As we have noted, the reasons for the creation of the Russian School of Communication in EK Tisse and Peter A. Mosevin in Moscow are that the sun and movement in the two regions are varied. The schoolshops are the soft and elegant cadres of the schoolchildren, while MS Thyse's School is sharp shadows and cadres are documented. In the same way, it is generally recommended to capture the time of the filming in our country, as well as in the early morning hours and in the evening when the shadows are long.

In fact, the film is based on all the types of art that preceded it. He has perfected his own imagination, complementing all the necessary and necessary aspects of each of them. Fitrat in his article "Art of Manning" - "The theater, as well as theatrical art, consists of six spectacular types of art: dance, music, literature, fine arts, sculpture, architecture. In other words, cinema is an excellent fruit of ancient art."

Conclusion

All the attractive features of the arts have played a major role in the formation of cinema. The movie did not copy them. The black-and-white film studio was a graphic and the colorful film studied samples of fine art. The architecture was an example for the film's aspect.

In short, cinematography is a broad spectrum of art. Operator image processing should not be limited to illustrative tools. The film uses a wide range of meaningful ideas to uncover the essence of the movie. In this collective artistic way, the operator has a dedicated and respected role. The cinematography is illustrative of the nature of creation.

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