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ROLE OF FILM ARTISTS IN CINEMATOGRAPHY. HISTORY, LIFE AND CREATIVITY OF FILM ARTISTS IN UZBEK CINEMA

Abstract: This article provides information about the history of Uzbek film art, life and creativity of Uzbek film artists, reveals the artist's activity in the film in the case of the study of the paintings created by them on the basis of criteria such as the visual solution of the film, the process of composition, the methods used in the film, the color used. The article also provides information about the role of film artists in the process of film.

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

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Introduction

The film artist is doomed in advance to never have a loud fame and fame outside of a narrow professional environment. What naturally falls to the lot of an easel artist is not given to the production designer, because the mass viewer of the film "does not see" his work. The quotation marks are not for nothing — strictly speaking, the artist's creativity manifests itself in one form or another in each frame — after all, it is he who is the main and responsible for recreating the material environment of the film in its entirety — from architectural ensembles to the smallest details of everyday life. At the same time, his artistic and aesthetic ideas, no matter how original they may be, should not contradict the first commandment of cinema art - the creation of the illusion of authenticity on the screen. "What are the problems with authenticity? - the viewer may ask. "After all, real people act in the cinema, it is enough to dress them in appropriate costumes and put them in a suitable environment — and everything will be as real." This reasoning itself contains an answer to its own question — the matter is, indeed, in appropriate costumes and suitable surroundings. But it is the creation of this environment that is very difficult. The creator of the film is, of course, the director. He owns the idea and a special inner concept about certain

human relationships that manifest themselves in certain collisions. The actors are the direct executors of his will and the exponents of the conflict. But the one who fills the text of the script and its dramatic interpretation by the director with visible subject content is an artist.

The artist of the film does not just have to clearly imagine what the director wants. At the early stages, he acts as a concrete exponent of the ideological content of the film, offering in his sketches ways to create artistic images. The artist's sketches serve as pictorial explications, that is, visual explanations for the episodes that have not yet been filmed, a series of sketches that consistently reproduce the characteristic moments of the action, being a detailed storyboard, help both the director and the operator, directing and correcting each in their own way. For the episodes, the artist writes sketches of scenery — that is, he offers a background, subject inventory, lighting and depth of space. Thus, in his work, the artist anticipates the emotional and pictorial structure of the film. In creating the subject-spatial environment of the film, the artist should not be just a prop picking up props. He is, as it were, the director before the shooting, because according to his sketches (stopped freeze frames), the director mounts a moving tape of images. In this tape, real people are acting — actors, and the

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artist who creates the scenery that leaves the impression of a toy painted house is bad. Therefore, the viewer sees the artist and "does not see", looks and does not guess.

In the Uzbek cinematography in the 1920s and 1930s, theatrical artists B. Cellini, G. Sentyurin and the colorist S. Fedorchenko worked. 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, the number of film artists gradually increased in Uzbek cinema, and local artists also appeared. Among Them: Varsham Yeremyan, Emonuel Kalontarov, Narimon Rakhimboev, Bakhtiyor Nazarov, R. Tumankov, S. Ziyamukhammadov, V. Thanks to the work of such prominent filmmakers as Sinichenko, Uzbek cinematography has been enriched. Here is a list of films made during the Soviet era: "You are not an orphan" (1962), "The city of Tashkent bread" (1967), "Noisy child" (1977), "Tuylar Mubarak" (1978), "Duel under the rank" (1979), "Suyunchi" (1982), "bride rebellion" (1984), "children of Tangalik" (1990), "iron wife" (1990), in particular, such films as "abdullajon" (1991) "fields left from my father" (1997), "alpomish" (2000) "Takhir and Zukhra" (2000), filmed during the period of independence of Uzbekistan. All of the above films, shot at a high level, have become one of the most recognizable and beloved over the years, both in concept and in meaning, and have become masterpieces of Uzbek cinema.

Below we will get acquainted with the life and work of the filmmakers listed above through the films they made.

1. Varsham Eremyan. He was an artist with an exceptionally broad range of creative thought. Eremyan was at the same time a refined painter and excellent graphic artist with a keen sense of the social aspects of life and sound knowledge of history. Varsham Eremyan was a man of action and at the same time a dreamer, he was a poet and a down-to-earth labourer, a philosopher and creator. The artist was profoundly in love with ancient architecture and yet fully responded to events of the present day. Eremyan's entry into the film world was not accidental. He graduated the Moscow School of Arts and was a progressive and broad-minded person. Eremyan realized the synthetic nature of the cinema and the prospects it opens to the artist. Eremyan's amazing capacity for work, profound knowledge, outstanding creative imagination, thoughtfulness and thoroughness, his ability to establish contacts with people have ensured him a leading place within the complicated system of film production.

The artist worked in various genres and with different film directors. Eremyan was the art director in the production of the comedies «Nasretidin in Bukhara» and «Adventures of Nasretidin», the

poetical legend «Takhir and Zukhra», the fairy tale film «Pakhtaoy» and the feature film «Fishermen of the Arab». Eremyan's innovatory talent was demonstrated with particular force in the historical films «Alisher Navoi», «Avicenna» and the film about the revolution «Khamza».

2. Valentin Sinichenko. He began his career as a trick shots artist. With the help and under the influence of Varsham Eremyan he developed into an art director of such well-known films as «Furkat», «On Lenin's Instructions», «Sacred Blood» and «A Poem of Two Hearts». Sinichenko's initial sketches were highly authentic, with great detail, well planned, convenient for the cameraman. His works displayed thoroughness in scale and depicted with great authenticity the architecture and ethnographic features of the time. However at that period Sinichenko lacked some of the emotional content and dramatism with which the scripts of historical and revolution films were charged. Gradually the artist developed his own personal approach to the plastic and colour construction not of individual episodes but of the film as a whole, Sinichenko's sketches for the film «The Planes Failed to Land» display highly publicistic features while his work for the film «Sacred Blood» is filled with drama tension and thoroughness in depicting characters. A number of sketches by Valentin Sinichenko for the film «A Poem of Two Hearts» are very interesting and convincing. The architectural compositions of these sketches with their thorough planning and exact scales form an integral part of the episode's content while the colour acquires an emotional charge.

3. Bakhtior Nazarov belongs to the young generation of artists of the seventies. He devotes much time to easel painting and draws portraits and landscapes which are demonstrated at exhibitions. He also draws slides and works with TV films. Among the best feature films in which Nazarov was art director we would mention «Bundle of Mischief» which is a film version of a story by Gafur Gulyam. His sketches for the film lack details. The artist strives to convey the general emotional state of individual episodes and the film as a whole through colour arrangement and expressiveness of large parts. The films which have been done by Nazarov are mainly devoted to present-day life, to the youth and its affairs. The events depicted in the film are near to the heart of the artist who knows well the customs and life of his people. The large-scale use of nature shots, which is a marked trend in the development of the Uzbek cinema, has also played its role. The film «Bundle of Mischief» was a turning point in Nazarov's creative work. In working for the film he studied historical and ethnographical data with greater thoroughness and this had its favourable effect on the quality of the sketches. Along with generalized images there appeared sketches with an authentic historical description. Bakhtior Nazarov is on the first miles of

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his creative career. The good training he received under I. Spinel and Y. Pimenov at the USSR Institute of Cinema Art plus his energy and, inquisitiveness promise to make him an outstanding screen artist.

4. Babur Ismoilov. He is known not only for his work in cinema, but also for his paintings, full of hidden meanings and gestures. The artist's peculiar vision is reflected in the films which he worked: "I want" (Uzbekistan, Japan, 1997), "Blues" (Uzbekistan, 2002), "Fellow Boykenjaev" (Uzbekistan, 2002), "Dilkhirozh" (Male dance) (2002), "Percussion" (Uzbekistan, 2014).

"Dilkhirozh" (Male dance) (2002) - this is one of his famous films. Close-ups, medium-sized and general shots are perfectly projected in the frame and at the same time are rich in meaning: many parts of the film are revealed through the figure of a tree: planting a poplar at the birth of a child, an old woman sitting in a broom under a tree on the floor, and it is in this place that her death occurs, photographing a family behind a tree, burning a poplar planted in a dream - all this hints that the tree is compared to a person in his destiny. Our national costumes and embroidery are especially noticeable in the film, especially since each of the patterns on the scarves that cling to the groom's face creates the impression that he is telling the viewer about the upcoming event. This is the influence of director Kim Kuduk's film "Empty House". Another interesting aspect is the circular embroidery pattern behind the head of the domla, on

which the dua of marriage is read, indicating that a Divine process is taking place. It is also appropriate to use color in the film, color combinations in costumes. When a girl runs after her boyfriend going to the army, she is wearing a red shirt, which she serves as a tuning fork, and is also a symbolic gesture of protest, grief, which occurs inside the girl from the other side.

5. Bektash Radjabov is the author of the paintings "Super daughter-in-law" (2008), "Thief of my heart" (2009), "Angel" (2010), "Hello, love, goodbye, love" (2012), "Peace" (2013), "Wand" (2013), "Father" (2015), "Save, I fell in love" (2018), "Ring" (2018) and "2000 Farida's Songs" (2021).

"Panoh" (2006) is one of the best films worked by Bektash Radjabov. There are several fight scenes. The film was created in the genres of action, comedy and melodrama. The film has a well-chosen location to capture the atmosphere of the event, the footage is also beautiful, the layout is right, the camera angles are well thought out, the battle scenes are also accurate, and the lights and shadows are used correctly. The costumes for the images are chosen correctly: exotic clothes of bright colors are selected for the image of a spoiled girl, and for a girl divorced from her first marriage - suits with a heavy print. Also, the security guard's costume was matched to their character: one was wearing a black suit, the other a light-colored suit. This film introduces Bektash as a professional artist.

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