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The History of the Development of Cinema Art in Uzbekistan

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Abstract:

This article describes about the history of the creation of film art in Uzbekistan. Based on historical data, the author studied and analyzed specific aspects of the history of the creation of film art in Uzbekistan on the basis of existing scientific literature.

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Introduction

Cinematography is a type of artistic creation formed on the basis of technical means of cinematography, an important component of screen art, photographing the real existence directly with the help of artistic-documentary images, multiplication tools, includes television, videocassettes, and videodiscs that serve to distribute motion pictures to the public. Cinematography appeared at the same time as cinematography and appeared in relation with the development of science and technology also gradually became the most necessary sphere of modern economy, art and culture. Cinematography has a strong ideological-artistic influence in educating the masses socially, politically and culturally, in shaping people's minds, thoughts and views, aesthetic tastes and feelings, and in general, their spiritual world. American film director D. Griffithnit has made a great contribution to the development of cinematography. He was the first to use expressive tools such as large shots, parallel montages, extended panoramas. Also S. Eisenstein, Ch. The likes of Chaplin, E. Strogeim, K. Dreyer, K. Vidor, R. Clare also contributed to the development of world cinema.

Main part

Cinematographic works are the product of a team of creative workers, such as a writer-playwright, a director, an actor, a cameraman, an artist, a composer. The director plays a leading role in the movie.

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Filmmaking involves 2 sides - creation and production. The center of film production is the film studio. Ready-made films are distributed through film distribution, and they are shown in cinemas and on television [2]. Screen art has its own means of expression: general, medium and large shots, camera movements from different angles, various forms of episodic and still montage, and there are 4 main types of other film art: art film, science-public film, documentary film and multiplex film and also consist of genres of cinema such as comedy, historical, dramatic and adventure films. The first film in Uzbekistan was shown in 1897 at the "Eski Jo'va" square. Since 1908, foreign films have been shown in Tashkent, Samarkand, Ko'kan and other cities. Movies demonstrated in Central Asia mainly consisted of American and French films depicting Oriental exoticism. Uzbek national film art was created in the 20s of the 20th century. The first Uzbek cinematographer, Khudoibergan Devonov, tried to reflect the life, traditions and landscapes of Khorezm of the Uzbek people in his first documentary films. In 1924, the Russian-Bukhara company "Bukhkino" and in 1925 the establishment of the "Eastern Star" (from 1936 "Uzbekfilm") film factory in Tashkent started the development of Uzbek cinema. However, due to the lack of national personnel, the attempt to establish a studio and organize regular filming under the "Bukhkino" company failed. The arrival of Russian cinematographers who were not yet well known in the field of cinema, their low professional level did not allow them to create films of real national content. The films created by them were only exotic and promotional in nature, they distorted the life of Uzbeks, as a result of the role of Uzbek women being played by Russian actresses, the inner world of the heroine and her psychological experiences were not revealed (for example, "Tower of Death" (director V. Viskovsky), "Muslim Girl" (D. Bassaligo), "The Second Wife" (M. Doronin) and others). The refusal to use national prose and dramaturgy in the making of films, the creation of films based on scripts written by Russian experts who do not know Uzbek life, was a great loss for national cinema, it could not acquire its own form and character until recent years, and became an insurmountable obstacle to its formation as "Uzbek national cinema". [3].

The content presented in silent films represented to the audience the point of view of European specialists, because the works of authors far from knowing national traditions were created in this spirit. Such films as "Umbrella Carriage" (O. Frelich), "Ravat Kashqirlari" (K. Hertel), "Makrli Chantal" (V. Kozlov), "Chadira" (M. Averbach) created in the 1920s are among them.

The emergence of sound cinema has also increased the artistic value of Uzbek cinema. The first Uzbek sound film "Qasam" (1937, directed by A. Usolsev-Graf) detailed national acting culture, Uzbek life and psychology, dramaturgy based on social contradictions was shown. Because all the main roles were played by Uzbek actors. But still, the work was stuck between the past and the present, as it could not be freed from the remnants of the old film culture of the era of silent cinema. Therefore, it could not rise to the level of the best films made in that period, such as Georgian and Azerbaijani films. The film "Nasriddin Bukhara" (1943, directed by Y. Protazanov), a pioneer of Uzbek cinema, revealed the real possibilities of the folk theme, showed how to create a beautiful and expressive range of visual tools, and taught a high-level performance style. The film "Tahir va Zuhra" (1945, directed by N. Ganiyev) broke the boundaries of films based on folk tales and created a basis for creating historical films, allowing one to feel the wide range of opportunities for expressive play in the national spirit [4].

The film "Tahir and Zuhra" served as an important foundation for the creation of the later film "Alisher Navoi" (1947, directed by K. Yormatov). Also screened were artistic works such as "Boy ila Servant", "Kutlug Blood" (1953, 1957, director L. Fayziyev), "Shahi Sozana" (1954, A. Beknazarov). In Uzbek cinema, young people have formed a new perspective on the requirements of the times, they

have moved away from old stereotypes and assumptions, and the possibilities of a poetic look at the world have been revealed. At the same time, films with educational value for city boys and girls, who believe that life consists only of love, happiness, dancing in coffee shops, and beautiful clothes, have entered the Uzbek screen art as a new page. This was especially evident in the work of the director E. Eshmuhamedov ("Elegance" (1966), "Lovers" (1969) and others). "Maftuningman" (1958, Y. Azamov), "Talking in the neighborhood", "You are not an orphan", "The sun in your heart", "Tashkent - the city of bread" (1960, 1962, 1966, 1967, director Sh. Abbasov), "Sinchalak", "Star of Ulugbek", "Natashkhanim" (1961, 1965, 1966, directed by L. Fayziyev), "Past Days" (1969, directed by Y. Azamov) and other films.

A new look at the experience gained as a result of the organizational and creative activities of national filmmakers, historical-revolutionary films with increasing demand for screen art ("The Fall of the Black Consul", directed by K.Yormatov; "The Seventh Arrow", A. Hamroyev and others) In addition, a number of films were shot on a modern theme: "Intensity" (director U. Nazarov), "Summer Rain" (A. Qabulov), "Disaster underfoot" (3. Sobitov), "Tragedy of Love" (Sh. Abbasov), "Fiery trails" (Y.Azamov), "We are waiting for you, young man" (R.Botirov), "Bitter Danak", "Ozgalar happiness" (K.Kamolova), "Man after the birds" (A. Hamroyev, "Silver Peacock" award at the Delhi International Film Festival, 1976, "Duel under the plane tree" (M. Abzalov), etc. Also "Nodirabegim" (director K.Yormatov), "Abu Rayhon Beruniy", "Fiery Yo 'llar" (Sh. Abbasov) and "Leaving the darkness..." (Y. Azamov), "Shum bola" (director K. Yormatov) (D. Salimov) and others. Uzbek cinema sought to expand research, to create films that more deeply and vividly express the social processes taking place in society. The screen has been raised to another level in terms of quantity and quality, and genres have been strengthened in terms of form and content, the variety has increased, and there has been an avoidance of stereotyped content. [5].

"Alibaba and forty robbers" (directors L. Fayziyev, U. Mehra), "That guy is back" (R. Botirov), "Sheepskin with golden wool", "Wake up" (L. Fayziyev), "Submissive" (A. Qabulov), "Doomsday Debt" (U. Nazarov), "Genius Youth", "Karakhtlik" (E. Eshmuhamedov), "Parol "Regina" Hotel (Y. A'zamov), "Armon", "Suyunchi", "Kelinlar kozgogoloni", "Maysara Ijodi" (M. Abzalov), "Orzular ogushida" (F. Zaynutdinov) and other films are distinguished by their high aesthetic quality and new forms.

Results and Discussions

In the next 10 years, there was a sharp turn in the development of national cinematography. The films of directors such as M. Abzalov, Z. Musakov, Y. Sobitov, who created interesting films, reflect the problems of the time, the most painful aspects of young people's life, and give different styles. Such films as "Tongchacha" (Y.Azimov), "Voice of the Ancestors" (F.Shermuhamedov), "Letma" (J.Ishakov, R.Sa'dullayev), "The Victims of Love" (A.Ismailov) are noteworthy. . 1996 was a new important date for national cinema. Based on the decision of the Cabinet of Ministers dated July 12, 1996 No. 247, the state joint-stock company "Uzbekkino" was established. Farman encouraged Uzbek cinema to do new research, to keep up with the times, to look for ways to attract the audience, to provide itself with money, to arm itself with new technical means. As a result of the decree, "Little Girl" (R.Kubayeva), "The surroundings are covered with white snow" (K.Kamolova), "Give me a star" (F.Davletshin), "Great host" (I.Ergashev, B.Sadikov), "Fields left by my father" (Sh. Abbasov), "Marggyona" (H. Fayziyev), "Past Days" (M. Abzalov, H. Fayziyev), "Pedestrian" (R. Malikov), "Yaratgan thanks" (Z. Musakov), "Love" (I. Ergashev), "Yolgiz yodgorim" (S. Nazarmuhamedov), "Tilimoy is a strange girl" (M. Boymuhamedov) with a new work. interpretation is created. [6].

Nowadays, the social prestige of cinema has increased, the range of topics has expanded, and the number of works by local writers can be felt. Folklore, historical, modern and philosophical themes are processed. "Kingdom of Women" (Y. Rozikov), "Chayongul" (S. Nazarmuhamedov), "Parimomo" (M. Rajabov), "Oijon" (Z. Musakov) and others are the best films of the following years.

The works of Nabi Ganiyev, the founder of Uzbek cinema, who introduced art cinema to the world, and people's artist Kamil Yormatov remain bright pages in the history of Uzbek cinema. Also Y. Azamov, Sh. Abbosov, L. Fayziyev, Z. Sobitov, R. Botirov, A. Hamroyev, A. Qobulov, K. Kamolova, Z. Musakov, I. Ergashev, Kh. Fayziyev and Kh. Operators such as Fayziyev, A. Pann, M. Krasnyansky, A. Mukarramov, M. Penson, D. Fatchullin, A. Ismoilov, L. Travitsky, D. Abdullayev are on the way to the development of national film art and its place contributed immeasurably. among world cinematography O. Alikhojayev, Sh. Ergashev, R. Sadullayev, M. Rajabov, T. Shokirova, R. Adashev, D. Kambarova, B. Zokirov, D. Egamberdiyeva and others are the best film actors. In addition to "Uzbekfilm", there are film studios such as "Vatan", "Iymon", "Inson", "Yogdu", "Dostonfilm", "Samarkandfilm", "Shod", "Yulduz". (2002).

Uzbek documentary films started mainly in the 1930s. F. Nazarov, N. Gasilov, V. Timkovskiy, K. Alikayev, M. Kovnat, N. Ganiyev, Y. Azamov and others worked cheerfully in the early years of documentary cinematography and achieved certain successes. they achieved "Physical training in production" (director Y. Azamov), "Amazing work" (N. Ganiyev), "Victory of the Uzbek peasants" filmed by M. Kayumov, "Holiday of the Uzbek people" (Sh. O. Tursunov in cooperation with Sh. In particular, the film "Tashkent Weavers' Combine" (1938) won a Gold Medal at the World Exhibition in New York. [7].

During the war, "To Friends at the Front" (director K. Yormatov), "A Gift to the Front" (S. Muhamedov, Y. Azamov), "5 Republican Concerts" (A. Speshnev, Z. Sobitov) were produced.

After the war, documentary filmmakers took a new step with enthusiasm and enthusiasm. "City of Four Gates", "Come to Uzbekistan", "Five Hands of Humanity", "Lights of Farhod" (all directed by M. Qayumov), "Soviet Uzbekistan" (Q. Yormatov) and life films.) was created. In later documentaries, factories and plants being built in Uzbekistan, hydroelectric power plants, development of protected lands, life and creativity of science and art devotees, production achievements, major international competitions: "Spring to Spring", "13 Swallows", "Earthquake" (M. Qayumov) , "Teacher" (N. Ataulayeva), "Gas and Chemistry of Uzbekistan" (N. Rahimboyev), "Blue Fire People" (R. Grigoriev), "On the Road and the Street" Homeland" , "The Ashurov incident", "Frankly speaking", "The search continues" (all directed by T. Nodirov) and others.

M. Qayumov's many years of activity will remain a special page in the history of Uzbek documentary cinema. Sh. Zohirov, T. Nodirov, A. Saidov, O. Tursunov, N. Ataulayeva, P. Rasulov, M. Arabov, A. Yakubov, N. Rahimboyev, who worked side by side with him, also made a great contribution. development of documentary film.

In the following years, Uzbek documentary cinema has been greatly revived, the range of topics has expanded, and films in harmony with life have been created. The old generation was replaced by a new young director, cameraman, screenwriter and other professionals [8]. "Sharof Rashidov", "Abdulla Kadiri", "Pain" (Davron Salimov), "Islam Karimov. On the threshold of the 21st century" (Sh. Gurbanboyev), "Spring of Uzbekistan" (Sh. Gurbanboyev, E. Khachaturov), "Gold of Uzbekistan" (N.

Mahmudov), "Non" (G. Shermuhamedov), "Way to the world" (Sh. Mahmudov), "Armed Forces of Uzbekistan", "Fitrat" (G'. Shodmonov) and others are the best films of the following years. Davron Salimov, B. Muzaffarov, Sh. Mahmudov, Sh. Gurbanboyev have a special place in the development of modern documentary film art.

Y. Petrov became the first puppet master in the republic. He called the first film (in collaboration with Damir Salimov) "6x6 square". Later "Magic Chest" (Damir Salimov), "Rahim and Beetle" (K. Kamolova), "Winter's Tale" (Z. Roizman), "City Frogs" (A. Akbarkhojayev), "Magic Samovar" (M. Mahmudov) such works were created.), cartoons such as "The Tale of the Apple" (N. Tolakhojayev) covered various topics. [9].

In the following decade, multiplex films in various genres provided the development of the next era. "Bahrom and Dilerom", "Pile" (director M. Mahmudov), "Yangi kohna ertak" (S. Murodho'jayeva), "Pox in the field" (N. Tolaho'jaev), "Yanchar kuyon" (D. Vlasov), "About new hair" and spring rain" (S. Silka) and others.

Conclusion

"Uzbekfilm" has been serving the dubbing team for many years, translating the world's best films into Uzbek and bringing them to Uzbek audiences. Among the founders and active participants of this field are Q. Mirmuhamedov, M. Ganiyev, S. Saidov, B. Haydarov, S. Iskandarov, J. Obidov, V. Kutuykov, A. Sharapov.

The Scientific Research Institute of Art History deals with issues of cinematography. Filmmakers are trained at the N. Ganiyev Film Academy and the Tashkent Art Institute. Union of Cinematographers of Uzbekistan (1962-96 Union of Cinematographers of Uzbekistan), House of Cinematographers since 1966, Museum of Cinematography since 1972.

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