



Artistic features of Uzbek cinematographic art 1940-1960 years

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ABSTRACT

In this scientific article, the artistic features of the Uzbek art of cinematography in 1940-1960 are thoroughly studied. D.Demusky, M.Kransyansky the analysis of the episodes of the film, which portrayed, one staffed episode, the techniques of filming, the style of operation, artistic characteristics through light were also studied.

Keywords:

Creativity, artistry, a staff, a young operator, a school of cinematography, cinematography education, cinema, succession.

The beginning of the history of the Uzbek national cinema, the formation of the uzigakhos school, took a great place in its artistic features. Demusky and M. The fact that operators like krasyansky operate in our country contributed to the formation of an image culture, leaving a significant mark in the life of cinema in those years.

This research of creativity is explained by the fact that it has made significant deviations in the creation of artistic images. In particular, 1943 year operator D. The film "Nasriddin Bukhara", filmed by demusky, was created in 1945 year, and films such as "Tahir and Zuhra" were the impetus for the specific reflection of the National Colorite in the visual solution. Below we will try to base these points.

The fact that the film "Nasriddin Bukhara" was created on the basis of the image of the oral creativity of the people took a great place in the visual solution of the work. Especially in this regard, the deep study of the traditions,

traditions and lifestyle of the Uzbek people is felt in the early episodes. The Film begins with a historical city in the general plan. After it, the goalkeepers who open the doors of the city are shown. In the event that a hole is placed on the right side of the general plan in the queue, a series of actions of people of different ages, coming to the city from the left with a different approach, the city walls in the background complement the holistic composition.

It is felt that the appearance of the market, the lifestyle of people, is based on the professional tandem of the operator and the artist. For example, a couple of Quail fights in the twenty-sixth second of the thirteenth minute of this aspect can be traced in an episode that begins with a detailed shot. In the next Middle plan seems a cook who gives the buyer to cut the meat cooked on the market. In the Middle plan, when the seller who prepares sweets in the container moves back and makes a panorama to the right, the stalls of the

women, kosib, knife and others who close the paranji, the buyers enter the frame. On the first plan there are musical instruments hanging on racks-yuhar different pieces are located, on the second plan there are buyers, on the backgrounds there are rastalaru-shops. The camera comes to the general plan without interruption, stops and moves forward. Dependent-live subjects moving in the opposite direction, the elderly sitting on the stick on the right, the loaded moth, people walking in the ass, fill the composition and leave the frame. Kameraharakati comes to the master who is preparing a dessert in the Middle plan and stops. In this way, the holistic composition serves as a full-fledged reflection of the National Colorite in itself.

D.Demusky updated his techniques and in 1945 he shot the next feature film "Tahir and Zuhra". This film was also created on the basis of fairy tales of oral creativity of the people. Eternal themes such as love and hatred, beauty and evil, envy and envy, light and darkness, kindness and hypocrisy, and the triumph of human love among them are the basis of this folk tale. In the film, the subject, which is reflected in the foreground, is the pure and unselfish love of Tahir and Zuhra. The episode, which reflects the forty-sixth minute dialogue between Tahir and Zuhra, is evidence of our mind. These roles in the film G.Tojia'loev and Yu.Rizaeva performed. Each stopping point of the actors is described as a separate illumination with the help of a separate lamp, their intimate appearance, the sensuality that shines in the face-eyes, the light and shadows separate. Especially in their portraits, the application of light in a gentle and elegant way fully expresses the essence of images.

In these films, there are many tools, details, methodological peculiarities to the analysis on the culture of images, solutions, artistic image, which can be the subject of individual research.

In the formation of the Uzbek national art of cinematography, its specific and appropriate way of finding d.The direct continuation of demusky's work is the skillful creator m.Films created by krasnyasky also occupy a huge place.

D.Worked as an assistant operator in demusky's films m.Krasnyasky takes pictures as an operator in 1947 as the stage director of the feature film "Alisher Navoi". Shooting a film about Alisher Navoi, a great poet, thinker and statesman, was of great importance in the National Cinematography and took a special place in the formation of the art of operatives.

It is felt that operator M.Krasnyasky effectively used the historical atmosphere of the 15 century in the filling of the personnel composition through dresses, architectural decorations, items, various details. Film pralogi d.Reflect the historical atmosphere in general plans in a way peculiar to the demusky styletirib, this situation begins with the emotional poetic alternative of the illustrative solution. After the revival of the Herotian landscape in the 15th century in our eyes, the main hero of the work is transferred to the image of Navoi. In the image of Navoi, performed by actor Razzak Hamroev, the vision of the great poet with great vision and deep potential is reflected. This film begins with the text of the cadre body in a documentary effect. The camera stops in a large-plan portrait of Alisher Navoi, watching his Ant over his head with a panoramic view down the hill. In the next detail, the Ant appears, walking over the spike and moving up the hill. Hussein vaalisher in large and medium-sized plans under the dialogue, sitting in the middle reaches the situation. And the records remind us of the plans in the theater, zero stage, where the actor is watched by a camera placed in the eyes of the audience in the Hall. Since these plans were filmed in a long-distance lens, the actors' backs were soft fokussiz. In dialogues, information is given to the viewer by reflecting the attitude of the personages to the period.

Location Krasnyasky and the artist V.Eremians tandemi is focused on enriching the staff composition with national Colorite details. In particular, the upcoming episode of the conversation Alisher and Guli, which starts in the fifteenth minute, is called mumkin. The garden next to the water, in the shades of the tree, sticks and wooden benches are installed, decorated with national fabrics. The pigeons walking on the ground, the musical

instruments hanging on the wall helped to express the lyrical nature of this environment. A pair of white pigeons between the ages of two in the Middle plan, which reflect the Alisher and Blossom dialogue, also serve to reveal the essence of the content.

Location Krasnyasky's hero and the environment surrounding him, as well as his methodical means of describing the situation, serve the living traditions of the National Cinema and are now widely used.

The films "Tahir and Zuhra" and "Alisher Navoi" were created under the influence of theatrical performances, which gained wide fame in those years, and this situation was reflected in the visual solution.

The next stage, which was significant in the formation of the National School of cinematography, was the 60-ies, which also left its mark in the development of poetic cinema. The films created were shot by Uzbek cinematographers who returned to education in Russia. This period is remembered by the film director Jura Teshabayev, "in Uzbek cinema there was a new look of young specialists of oshadavr, moving away from old patterns and assumptions, there was an opportunity to take a poetic look at the world. At the same time, films of educational importance for Urban Boys and girls, who knew that life consists only of love, joy, dancing in coffee houses, dressing beautifully, have also entered the Uzbek screen art as a new page"¹.

During this period, which was called "warm years", new findings and artistic discoveries were found in the research of the director and operator. Kinoshunos about it X.Abulgasimova's following points of view are noteworthy, "each operator will be inclined to a film of this or that kind, a certain style. For example, the operator D.If fatkhullin (filmed such films as "meeting", "stork came-Summer was", "Nafosat") aspires to lyricism, then M.Krasnyasky liked the historical genre, in which strict exertion was prohibited. The H.In the films shot by Fayziev ("you are not an orphan", "the city of Tashkent-bread", "the

conflict of Love", "past days-2", "the kingdom of women"), we see in each plate light a desire for Harmony, Clarity, some kind of refraction from Rays or compositional effects. True, we can not say that the methods of operators in the given definitions are clearly discernible. After all, the operators whose names are mentioned have their own peculiarities, such as the construction of repetitive criteria in the creation of episodes, the excellent mastering of personnel lighting styles, the use of compositional subjects in the genre.

This period in the development of artistic cinematography D.Demusky and M.Krasnyasky as a supporter of the work. The penetration of H.Fayziev took a big place. The H.In analyzing his creative activity, H.Fayziev can observe such films as "you are not an orphan" and "the city of Tashkent bread" at the level of the shedevr. Both films are a unique expression of a high level of skill.

Film operator in Uzbekistan D.Demusky, M.Krasnyasky, H.Fayziev, A.Ismailovs formed the National School of uzigakhos in this regard. The literature review shows that the world reflects the perfect aspects of professionalism in the field of cinematographytirib the introduction into theory has been done by more practitioners. From this comparison, it will be known that there is still a lot of work to be done to study the art of cinematography in the cinema of Uzbekistan.

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