

## VISUAL SOLUTION AS AN IMPORTANT COMPONENT OF A FEATURE FILM

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**Annotatsiya:** *Maqolada bugungi kunda suratga olinayotgan badiiy filmlarda tasviriy yechim masalasi haqida bo'lib. Bundan tashqari, badiiy filmlarni suratga olishda rejissyor, operator, rassom hamkorliklarining istiqbolli tomonlari yoritilgan.*

**Kalit so'zlar:** *kino, rassom, operator, rejissyor, kinematografiya, janr, tasviriy-yechim, syujet, film, kadr.*

The role and possibilities of cinema in instilling a certain idea in the human mind are incomparable. Screen art, which combines elements of theater, fine arts, music, and literature, on the one hand, approaches the processes taking place in society from the perspective of artistic, philosophical, and aesthetic generalizations, and on the other hand, its inherent popularity makes it possible to deliver these generalizations to large audiences in an interesting and impressive form.

The uniqueness of the synthetic art form - cinema - is reflected in the inner world of the film characters through words, their thoughts and fantasies through the cameraman in large, medium and general shots, in the director's invention, in the composer's ability to create melodies and songs that are similar to the nature of the hero. In addition, one of the leading areas in revealing the idea of the film is the work of art. Regardless of the period in which the film is shot, the artist serves to reveal the atmosphere of that era and transports the viewer to that era.

True, in the early stages of cinema history, artists were not involved. The reason is that feature films were silent, short, and lasted only 5-10 minutes. The visual solution of the film was solved by the director and cameraman by presenting the development of events sequentially. These were, of course, the first primitive processes in the formation of cinematography. However, subsequent experiments required the need for special artists for the film.

Several artists have worked in the history of Uzbek cinema. During the silent era, that is, until the 1930s, artists such as A. Utkin ("The Tower of Death", 1925), B.Chelli ("The Sun of Happiness", 1926, "The Second Woman", 1927, "The Ravot Qashqirlari", 1927), P. Betaki ("The Tent", 1927, "Under the Dome of the Mosque", 1928, "The Leper", 1928) worked on the filming of several films.

After the transition to sound film, creative research intensified, and the role of the artist increased even more. This corresponds to the 1930s. This period saw the entry into the art of cinematography of I.Sayanin, S.Fedorchenko (“Ramazan”, 1932), I.Mamaladze (“Chavandoz”, 1935), P. Sentyurin (“Ont”, 1937), V.Ufimtsev (“Azamat”, 1939), and others. During these periods, the work of film artists was mainly limited to selecting props for the episode being filmed, and in some cases creating sketches based on theatrical rules. It was considered that the artist’s task was fulfilled when the sketches created a picture of historical, ethnographic or geographical conditions.

During this period, the entry of V.Yeremyan, a talented artist, a master of subtle color painting, and a strong expert on Uzbek culture and history, into the field of film art was a major event. V.Yeremyan's creative work initiated the process of professionalization in the history of film art. His creative work proved that the artist in cinema is not just a person who creates sketches, costumes, or determines the harmony of colors, but a person who creates the fate, art, and visual world of the entire film, and showed what the role of the artist in the film should be.

Varsham Yeremyan has proven himself to be a unique and versatile artist throughout his creative career. During his career as a film artist, he has created successful film sketches and set decorations for films of various genres, promoting various themes and ideas. He has shown what he is capable of in the film decorations and costumes for films such as “Nasriddin in Bukhara”, “The Twelfth Tomb of Nasriddin”, “Tohir and Zuhra”, which is full of poetic legends and love, “Pakhtaoy”, “Aral Fishermen” in the fairy tale genre, and “Alisher Navoi”, “Avicenna”, “Hamza” in the historical genre. The full creation of the atmosphere of the period, the disclosure of the spirit of the events in the episodes through plastic means, the variety and melodiousness of the colors in the costumes and the appearance of the environment demonstrate the artist’s coloristic skills. In a word, V. Yeremyan, through his works, philosophically proved that he is a connoisseur of Uzbek national culture, ethnology, and character traits.

Valentin Sinichenko (1914-1976), who began his creative career under the mentorship of V. Yeremyan, made a worthy contribution to the subsequent stages of the development of Uzbek cinematography. During his creative career, he drew sketches and decorations for such films as “Furqat” (dir. Y. A’zamov, 1959), “Kutlug’ qon” (dir. L.Fayziyev, 1956), “Ikki dil dostoni” (dir. K.Yormatov, 1966), “Fidoi” (dir. Y.A’zamov, 1966). In creating a cinematic space, V.Sinichenko masterfully used multi-planarity and convenient layouts, which were convenient for the director and operator and well mastered by the actors. “In the early 1960s, a number of young artists who had received a special film artist specialty at VGIK entered the art of film decoration. They are now considered

prominent figures in the art of cinematography. S.Alimov, A.Boim, L.Kusakova, V.Levental, E.Kolontarov, N.Dvigubsky, N.Rakhimboev, M.Kartashov, M.Romadin, V.Dobrin and others are among them. In the films made with the participation of young artists, a unique figurative solution, a unique attitude to the system of artistic images, different from the direction taken by the previous generation, were clearly visible. It was during this period that the cinematographic environment and a wide audience of viewers celebrated a number of film premieres that were acclaimed due to the interest in the spectacular aspects of the film and the new aesthetic views that young cinematographers brought with them.

In the early years of independence, the concept of deep penetration into the inner world of the characters was relied on. These circumstances, in turn, became the fundamental essence of the artist's creative activity. The new era of artistic cinematography began in 1991 with the film based on the fantastic comedy "Abdullajon or Steven Spielberg", written in collaboration with Zulfiqar Musokov and Rixsiboy Muhammadjonov. The fact that Z. Musokov also took on the role of director ensured the success of the film. The art work on the film was carried out by Kh. Khodzhikulov. The film, in terms of its content and idea, was based on the fundamental cultural foundation of the Uzbek people. According to it, Uzbek behavior, irony, customs and traditions were reflected in the artistic language. Here, the broad-mindedness and openness of the Uzbek people found expression in their ability to care for even a child from another planet. During the filming, natural landscapes, vast fields, and an alien flying object form a wonderful harmony, so that there are no ambiguous images. The scenes of the heroes flying on a hoe are convincingly depicted as a result of the artist's fantasy and the cameraman's skill. The artist does not look for the costumes of the film's heroes from far away, but rather takes them from his own era. After all, the dramaturgy of the film demanded this. The feelings, dreams, hopes, and desires of the Uzbek people of that time and era were captured on film in accordance with the possibilities of that era.

In addition, the film "O'tov" (screenplay by Yo.To'ychiyev), which has millions of fans, is a film that has achieved certain successes in Uzbek cinematography. The film was shot in 2007 by the talented young director Ayub Shahobiddinov on the order of the National Agency "Uzbekkino". The film reveals the fate of a person whose life has turned upside down, who eventually decides to separate from that system and live in solitude, and his mental suffering with the help of touching scenes. The filmmakers express the visual solution in their own way. In the prologue, using materials from the "Uzkinoarchiv", the basis for the character of the main character of the work, Ubaydullo - N.To'lakho'jayev, is formed in this metaphor.



Ubaydullo does not trust his only son, Jawohir - Aziz Rametov, to anyone or any society. To save his son's life, he has made a beeline for the mountainside, to live in solitude. He tries to separate him from all time, to cut him off from newspapers, magazines, and television. It seems that everything related to development can deprive him of his son, and it did. Reflecting such a complex situation - the environment in which Ubaydullo and his son live - requires responsibility from the artist - Ravshan Norboyev. In this case, in terms of architectural solutions, the script does not include any structures other than two huts. However, it was not out of the question that showing these huts throughout the entire film would lead to impoverishment in the visual world. This could lead to a very boring monotony. However, the creative team, director, artist, and cameraman, in unison, sought to overcome these shortcomings through various methods, shots, and angles of filming. Natural landscapes and huge, towering mountains remain a source of enrichment for the film's visual world. The film makes extensive and effective use of landscape and portraiture in the visual arts.

The artist's choice of costume plays a significant role in the embodiment of the film actor as a hero in our eyes and in the artistic quality of the film. Zamira - Rano Shodiyeva's costumes reflect the traditions of the Boysun, while Zamira Beshimova's costume initially resembles a village girl and becomes modern as the events unfold. But it is appropriate for the era.

The research on costumes in the film illuminates the atmosphere of the era and is chosen in accordance with the characters of the actors. Undoubtedly, during the past period, the Uzbek school of cinematography was formed and gave its high results in a short period of time. The fact that "Tohir and Zuhra", "Ali Baba and the Forty Thieves" and several other films of ours were already in the spotlight of world cinematography at that time is proof of our opinion. It is worth saying with regret that some of our films being shot today do not justify their work. The obvious reason for this is that each field does not have its own specialist. That is why our elephants are becoming a picture that is watched once. Only when we follow the proverb "Even if a sparrow kills, let the butcher kill it," will we achieve our goal and conquer the world's screens.

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