

# “New Wave” In Uzbek Cinema Art: Expressiveness in Social Realism

Khusanov Sherzod, Tursunmetova Robiya

**Abstract:-** The article "Poetical style in Uzbek cinema of 60-70th", is dedicated to a period when Uzbek poetical cinema has occurred, as well as creative activities of great director of that time like A.Khamrayev, cameramen D. Fatkhullin, Y. Klimenko and others. Such films like "White, white storks", "Man follow birds" were analyzed in the article. And is made attempt to define peak of skill of camera art of protruding cameramen of Uzbek's cinema.

**Keywords:** Art, cinema, cinematographer, film, genre, poetic, figurative

## I. INTRODUCTION

In the conditions of independent Uzbekistan, interest in universal values based on high humanistic, spiritual and moral ideals has naturally increased. For it is spirituality, being the unifying principle, "... unites people of different Nations and countries, brings their destinies together with mutual respect". It plays an important role in the formation of the "artistic picture of the world", where each individual national culture is interpreted as an integral part of it.

In the system of world cinema, which "...it is based on the ideas of peace, unity, friendship and brotherhood, as well as contributes to the cultural and spiritual rapprochement of different States", a worthy place is occupied by the art cinema of Uzbekistan. The best works of Uzbek filmmakers, enriching the palette of researches with original themes, bright conflicts and characters, are successfully demonstrated on the screens of many countries.

After the independence of our country, the leadership of the country paid great attention to cinema and made numerous decisions on the development and creation, formation of national cinema. The Presidential Decree "On the development and reform of national cinema", which was issued on July 21, 2017, and the resolutions of the Cabinet of Ministers of the Republic of Uzbekistan, which cover all aspects of the development of national cinema, proved that the art of cinema in Uzbekistan is the most popular and beloved art and an integral means in the education of spiritually developed youth who love their homeland generation.

In this process, special attention is paid to the education of talented young filmmakers, the implementation of their creative potential in this field of art. To form a real national Uzbek film school, with the help of improving the quality indicators of our modern films, and thus return the glory of Uzbek films, as it was in the 60-70-ies of the last century.

**Revised Manuscript Received on 12 September, 2019.**

**Khusanov Sherzod**, Senior teacher of department "Systems and applications of TV studios" of Tashkent University of Information Technologies named Muhammad Al-Khwarizmi, Tashkent, Uzbekistan.

**Tursunmetova Robiya**, PhD doctorant of Uzbekistan State Institute of Arts and Culture, Tashkent, Uzbekistan.

These are the main tasks ahead of modern filmmakers-before us. Because, as was said by President Karimov, "Nothing has caused the country to make famous, in addition to art and sports".

## II. MAIN PART

The art of cinema, during its long historical path of formation, which lasted over a hundred years, has undergone many changes and updates and has acquired the form of modern cinema. During this time, at different stages of its formation, many authors made films in different genres, created their own styles and methods of self-expression, used different expressive means of screen art. Not always easy to create movies that celebrate the freedom, love, friendship and other human value.

Today, young people have all the opportunities to create a work of art of high content. The fact that one year it was created more than 100 feature films, speaks about the increasing interest of young filmmakers to this kind of art. But, on the other hand, to make these films, you need talented and highly qualified writers, Directors, cameramen, artists and other creative professionals with knowledge and training, experience and of course, his vision, and the point of view of the world and the events. Because without talented professionals it is impossible even to think about the quality and artistry of the films.

It is very important when creating a film to understand the possibilities of expressive means of cinema, the specific style of the film, Director's interpretation of literary material or the original screenplay. The authors of the films, which now appear on the screens of the country, sometimes do not even think about the features and importance of certain expressive means and their psychological, associative effects on the viewer. And some do not have certain concepts and ideas about these expressive means.

Therefore, if we strive for international standards in cinema, it is necessary to follow the generally accepted concepts. In this master's scientific and creative work, we will try to note those moments of expressive means, poetic interpretation of dramatic material in the art of cinema.

The aim of this dissertation is to study the influence of the poetic style that emerged in Uzbek cinema, including the work of cameramen of national cinema 60-70<sup>th</sup> of XX century on the development of modern films and the work of modern cameramen and Directors.

In addition, to evaluate the film process of our Republic from the prism of expressive means, style, artistic and visual solutions of the film, camerawork.

Unfortunately, in the research literature so far there are no works in detail considering the elements of cinematography in films shot in the period of 60's, 70's of XX century and the influence of traditions and creative searches of cinema of the period of "Uzbek neorealism" on today's film process and on screen art in General. The aim of this work is to fill this gap to some extent.

About poetic cinema and a poetic style in cinema were not a lot of research scientists. In these scientific dissertations Italian neo-realism in cinema, poetic realism, emergence of poetic style in the Russian cinema and other problems of cinema were investigated. And the work devoted to the Uzbek poetic cinema and on the example of certain movies and specific operators is new work in this field of art criticism. The film has a very wide range expressive tools, styles and techniques today. But after 100 years and today, in the development of cinema the problem of expressiveness of frames and especially, cinematography and its role in the creation of a feature film, the atmosphere, the era, the dramatic image on the screen, is an urgent problem.

Today we can cite many examples of works in which it is written about the history and theory of poetic style in cinema. But, in the future, the development of Uzbek cinema, this topic is little studied. Particularly, in the example of the films of talented cameramen as D. Demutski, D. Fatkhullin, G. Tutunov and A. Antipenko, Y. Klimentko, non-existent discussion about the poetic figurative decision of the film. Also in Newspapers and magazines, movies on TV talk about it very little or no mention at all.

The real rise of the Uzbek cinema, its formation as an art, began in the late 40s. It is to this period that the birth of the Uzbek operator school with a capital letter belongs, where the founders of the Uzbek operator school are D. Demutski, V. Simbirtsev, M. Krasnyanski, etc.

During the war, work on the films "Nasridin in Bukhara" (directed By J. Protazanov, cameraman D. Demutski) and "Tohir and Zuhra" (directed by N. Ganiev, operator D. Demutski, art director V. Yeremyan). They were on the screen by the end of the war. In these difficult years at the Tashkent Studio side by side, not knowing tired, worked filmmakers of all professions.

"Tohir and Zuhra" is a lyric-epic poem of the Turkic peoples of Central Asia and the Volga region, as well as in Azerbaijan and Turkey. The basis of the plot is similar in many versions, it is a tragic story of the young lovers, who were separated by the evil Sultan, by the girl's father. The ideological basis of the versions formed in the feudal era is the struggle for justice. The Uzbek version retained the elements of fantasy inherent in myth-making.

This is the first major work of Uzbek cinema, which has crossed the borders of the Republic and the country, passed with success on the screens of the world. The picture affirms deep and humane ideas-ideas of all-conquering human love and freedom.

Based on the romantic Eastern legend, it is solved by means of realistic art. Authors in many respects receded from habitual canons of this genre of oral national creativity where the main place was occupied by love sufferings of heroes and other romantic vicissitudes. Keeping the pathos of the legend of "Tohir and Zuhra", imbued with the

wisdom of the people and high pathetic, the authors of the film created an accurate and capacious plot, carefully, in a realistic way, developed episodes and characters. The Director sought and found for film capacious cinematic parts, with a metaphorical meaning.

The picture is spectacular. It looks easy, with interest. Her dramaturgy is carefully and clearly designed. Her shots are dynamic. They are completely dominated by the actor-performer.

Successfully pictorial decision of the film of art director V.Yeremyan managed to combine their decorations and the concrete and figurative generalization, has recreated the flavor and originality of a poetic legend.

It is necessary to say more about the composition of the picture, its dramatic solution. In addition to the main dramatic line – the story of love of Tohir and Zuhra — the film has several other thematic lines, extremely important in the overall decision of the picture. They seem to balance all sides of the narrative, eliminate the monotony, and give the film a polyphonic sound.

D. Demutski was one of the creators of poetic, imaginative cinema. In the best of his creations, he is an example of the power of cinematography. Always active, the author's attitude to the depicted on the screen, virtuoso possession of light gamma n optics, subtle artistic taste, musicality and lyricism, conciseness, richness and capacity of visual techniques — these qualities are inherent in the work of D. Demutski.

Demutski can really be called a poet, a singer of nature in cinema. In his films nature acted not as an indifferent background, but as an active, active character. With each new film mastery of the Demutski is growing in the delineation of characters, the individualization of portraits. He tries to pick up to each character necessary only for him paints.

Beautiful landscapes shot with "monocle" lens, with a variety of colors, but always sustained in a certain dramatic way. They are especially good in Tohir and Zuhra. For example, the night scene is beautiful, where the luxurious Sultan's garden and pond are illuminated by the mysterious silver light of the moon – by its decision and mood it resembles the night scenes in the film "Earth" of A.Dovjenko. Or a series of landscapes in the hunting scene, where the operator along with the juiciness of the image achieves extraordinary depth of space, almost tangibly filled with air.

D. Demutski presents us with a number of masterpieces of portrait art in this film. Portraits of young lovers Tohir and Zuhra are solved in pastel colors they are transparent and musical, set off the purity and modality of the characters. The subtle play on the sun's glare and light, light attire of the characters — all this reminds cheerful creations of impressionist artists and perfectly matches the images and mood of happy lovers.

The image of the leader of the masses, brave and decisive Sardor, is decided in another way. The operator, revealing his character, takes portraits harder, making them sculptural, courageous.

In the portraits of the characters from the camp of the enemies, we will not find an easy game of light and shadow, light blurred background — sharp contrasts, characteristic lighting, emphasizing the negative features of the characters, the contour, giving some sinister — so the operator characterizes the detractors of Tohir and Zuhra.

"Nasriddin in Bukhara", a Comedy based on the novel by L. Solovyov "Troublemaker". In the Film, thanks to the resourcefulness and invention of the restless merry fellow Khoja Nasriddin, many oppressed and disadvantaged manage to resist the cruel Emir of Bukhara.

L. V. Solovyov wrote "The Tale of Khoja Nasriddin" (part 1 — "Troublemaker", 1940; part 2 — "The Enchanted Prince", 1954), and based on this work the films "Nasriddin in Bukhara" (1943), "Nasriddin's Adventures" (1947) and "Nasriddin in Khodjand, or the Enchanted Prince" (1960).

"Nasriddin in Bukhara" was shot in the Tashkent film Studio, and is The last film of Y. Protazanov. The master had to create an image of the Uzbek national hero.

Perfectly understanding how difficult it is to convey the national color with sufficient depth, the most difficult thing in the film is the image of Nasriddin. He had to be close to both Russian and Uzbek viewers. Protazanov gave the main role to Lev Sverdlin. Because Sverdlin lived in Tashkent for some time and taught at the Uzbek film Studio, so he knew the life and customs of the Uzbek people. Sverdlin played brilliantly. Many still consider him an Uzbek. And then, as he in broken Uzbek language was screaming "Wai jigarem, wai jigarem!" (Oh my kinsman! Oh my kinsman!) it's actually something.

1943 year the film released on screens. At first, some critics scolded Protazanov for the fact that during the bloody war he made a Comedy. To which the Director replied: "If we always think only about the war, nothing useful to us. A person should not forget to laugh".

For the film "Nasriddin in Bukhara" Protazanov was awarded the title of honored artist of the Uzbek SSR. And the film has acquired the status of a cult, and still remains one of the favorite.

In this film, Demutski tries to create an image of the East, with its subtlety, intrigue, generosity and kindness. His shots are full of poetry and lyricism like the East itself. He takes a number of brilliant portraits of Nasriddin, Emir of Bukhara, which clearly reveals the film's characters.

Demutski in creative collaboration with the film's artist V. Yeremyan created on the screen a colorful, poetic, authentic image of Eastern people and the era. In the film we can see number of images, old markets and teahouses. And nowhere do we see the repetition of the same frames. Demutski and the artist V. Yeremyan proceeded from drama everywhere, and each time they found more and more new film images, using a variety of architectural, compositional solutions, unique artistic graphic design of their interiors.

Recall teahouse in the Comedy "Nasriddin in Bukhara." In the teahouse Nasriddin – L. Sverdlin wittily sells things. Teahouse in the quarter of the poor and it is respectively decorated by the artist: blackened by soot walls, poor decoration, aged from time on the trestle beds. But, I think the main thing in this episode – a ladder. It is the center of scenery, because it is the hero of the film invites buyers and sell things donated by the poor.

If in This film, staged by Y. Protazanov, the roles were performed mainly by Russian actors, and the whole film is permeated, paradoxically, by national originality, then one of the reasons for this fact is the fruitful result of the artist's Yeremyan and of course the outstanding operator D. Demutski.

Demutski was a great artist. During his work in this Studio, he made two short films and three full-length films, which made the Uzbek people proud. They are masterpieces of Uzbek cinema.

All these films are shot in approximately the same graphic manner. In the pursuit of a single style solution, he uses bright, cheerful lighting, soft light-on pattern; emphasizing the air perspective, decorative background, do not forget about the favorite principle — focusing on the main frame and the film as a whole. A careful study of the life of the people, monuments, painting, miniatures, as well as experience in the chronicle — all this helped Demutski to create a poetic image of Central Asia on the screen.

D. Demutski and M. Krasnyanski many years worked in studio "Uzbekfilm" and starred in several feature films. Suffice it to recall such films as "Alisher Navoi", "Furqat", "Past days", etc.

The world-famous film "Alisher Navoi", created for the first time in the post-war years, became a bright page of Uzbek cinema. Film was staged in 1947 by director K. Yarmatov. The film was made according to the screenplay of A. Speshnev, Uyghun, I. Sultan and V. Shklovski, and it took its rightful place in the Golden Fund of cinema.

The picture is based mainly on historical facts, famous researchers of the life and other works of the great poet of the medieval East.

Visual solution deeply thought out and directed by K. Yormatov operator M. Krasnyanski, artist V. Yeremyan and exactly matched the genre of historical-biographical film. The artist V. Yeremyan successfully recreated the authentic appearance of cities and villages of Navoi era, ancient fortresses, Royal palaces and squares. The high ideological and aesthetic level of the film was achieved thanks to the professional art of the cameraman M. Krasnyanski, the music of composers R. Glier and T. Sadykov.

The authors of the movie faithfully followed the best traditions of world cinema in the creation of historical films, they made the heritage of the broad masses of the life and works of the great Uzbek poet and thinker, humanist, immortal Alisher Navoi dedicated his life to the aspirations of the people and, therefore, has preserved its name in memory of future generations. Of course, the birth of this film influenced the further development of Uzbek cinema. It has become a good school for young filmmakers.

Since the 1960s, the development of national cinema has entered a new period characterized by a significant rise. A group of young directors, screenwriters, cameramen, artists joined the cinematography of the Republic.

A sharp rise of film production in the country, accompanied by interesting and original creative discoveries – a characteristic feature of the new stage in the



development of national cinema.

In the feature film young Directors, graduates of VGIK – All-Union State Institute of Cinematography, D. Salimov, A. Khamrayev, E. Ishmukhamedov came on "Uzbekfilm" with its own theme, mostly modern, with its vision of the world, creative style. Into the Studio came young cameraman – H. Fayziyev, D. Fatkhullin, L. Trawitski, T. Eftimovski, A. Ismailov and art Directors E. Kalantarov, N. Rakhimbayev, V. Dobrin, S. Ziyamukhamedov and B. Nazarov. Many of them are also VGIK graduates.

All these young directors, cameramen, artists have already shown themselves to be creatively gifted people by their first works.

Innovation in Uzbek cinema in the 60-70s began with a young director Sh. Abbasov. In 1960 director Sh. Abbasov made his first feature film "About this speaks whole Mahalla" (script A. Ramazanov, B. Rest) and immediately announced himself as a talented and original artist. The comedy, built on modern material, talked about how, along with the change in the way of life of the Uzbek people, the psychology of people is changing. The film ridiculed the dying world of prejudices in the device of destinies of young people. Director of photography V. Vladimirov, artistic director of the E. Kalantarov precisely and expressively decided dramatic scene decision of the film.

A significant event of the Uzbek cinematography of this period there was another film by Sh. Abbasov – "You are not an orphan" (script by R. Fayzi, director of photography H. Fayziyev, art director of the E. Kalantarov), which was released on the screens of the country in 1962.. In the film authentically and vividly narrated the exciting story of adoption and parenting in the years of the great Patriotic war, children of different nationalities residents of Tashkent Shoahmed and Bahri Shomahmudovs. The film "You are not an orphan" was a great victory of Uzbek cinema. The film captured the audience with its direct truthfulness, talented Director's decision.

The theme of internationalism was continued and deepened in another picture of Sh. Abbasov – "Tashkent – the city of bread" (screen version of the well-known novel of the same name by Neverov). This is a significant work of Uzbek cinema of the late 60s. Director Sh. Abbasov, the cameraman H. Fayziyev, art director E. Kalantarov captivate the audience with a sincere love for people, a masterful re-creation of an era, an artistic truth.

In medium of 60<sup>th</sup> in cinema came new generation uzbek of cinematographers as E. Ishmukhamedov, A. Khamrayev, D. Salimov, cameramen as D. Fatkhullin, A. Antipenko, G. Tutunov. They have created a new movie of Uzbekistan, taking a purely neorealist style – light, bright, good and true.

Young directors are continued to develop modern theme in their own films "White, white Storks" (director A. Khamrayev, cameraman D. Fatkhullin, art director Sh. Abdusalamov), "After light" (director Sh. Abbasov, cameraman M. Penson), "A Small Bird" (director L. Fayziyev), "Funambulists" (director R. Batyrov), "Guy and Girl" (director U. Nazarov), "Towards the Conscience" (director A. Khachaturov), "The Circle" (director D. Salimov), "The Mystery of Kaniyut cave" (director H. Fayziyev), "Tenderness" and "The Lovers" (director E. Ishmukhamedov).

The volume of production is increasing the thematic and genre frames of Uzbek film producers are becoming wider. There are large and interesting films and a number of significant documentaries. In many films, the modern theme has found a worthy artistic embodiment were removed very good paintings with a kind of quick-witted solution, poetic inclination. Films created by mostly young filmmakers, largely enriched the Uzbek cinema of this period has propelled her forward on the path of creative maturity. They testified about growing up professional skills, the kind of attempt to comprehend the pressing issues of the day. These tapes attracted the attention of critics and a wide audience.

Painting "White, white storks" (1966.), created by director A. Khamrayev, cameraman D. Fatkhullin, Sh. Abdusalamov, in collaboration with screenwriter O. Agishev, devoted to moral and ethical problems. It is distinguished by the originality and talent of the literary work, directing, cinematography and acting.

The film "White, white storks", directed by Ali Khamrayev, can be included in a number of poetic films shot in the 60s in the Uzbek cinema. The film tells about the fate and suffering of two young lovers – Qayum and Malika. The plot of the film Qayum refuses bride that have had been chosen by his parents according to the old custom of the village, and leaves home. In another village, where he lives now, the hero falls in love with Malika. The girl had to marry for the one who was arranged by her relatives, and now she's unhappy in her marriage. Villagers unanimously condemn the relationship of Qayum and Malika, considering them a challenge to ancient customs...

According to the rhythm, and operator work, and music R. Vildanov, which does not seek to annoyingly comment on what is happening, but, on the contrary, as if for a moment turns us off from the chain of direct events, leads somewhere further and higher, enriching our perception.

The camera passes through the crowd, not "organized", as in some bad crowd, but living according to its own laws, this kind of rhythm, this ability of the Director suddenly for some moments to slightly move away from the subject of conversation – in short, all these means of expression of modern cinema are needed by the authors in order to see the world around in a different way. More closely and sharply. And so with curiosity and excitement we look at life, it would seem, familiar to us, but slightly transformed by the look of the camera D. Fatkhullin. The camerawork of this film is admired by the audience.

D. Fatkhullin tries to create a poetic and at the same time tense atmosphere. He compares the beauty-freedom, love with the old prejudices of the inhabitants of this village, creating a kind of visual counterpoint.

How cozy, poetic and bright is this village with its flat roofs and haze rising to the sky, how amazingly beautiful is the leisurely alternation of seasons, Sunny sunrises and sunsets, and how reasonable life should be in a harmonious world, so beloved by the authors of the film! But the sinister "figures in white" stand in the way of Malika and Qayum whenever they take a step towards each other. Women no

longer wear the veil, but old superstitions still exist. It is against them and rise up the filmmakers.

The film "White, white storks" is a film about hatred of bigotry rather than about love than about the beauty of human relations. This hatred is clear to us, and therefore we are ready to believe in love, but to take the word for it, because the script is not possible for actors S. Bayshenaliyev, more and more to tell about their heroes.

The film "White, white storks" – surprisingly natural and vital; the material underlying it, is in complete harmony with the visual solution.

Around the film sparked an interesting and creative argument. Some supported him for his direct view of life and the basis of the work of acute conflict, others reproached the authors of the film in violation of the measure of truth of life, in the artificial injection of a painful atmosphere around the main characters of the film - Malika and Qayum - and not quite the exact choice of author's positions. Such an objective, interested conversation later served as a good ground for the activation of creativity of young filmmakers of Uzbekistan, to develop a modern theme on the screen.

E. Ishmukhamedov is one of the leaders of the "New wave" in Uzbek cinema. His films – "Tenderness" and "The Lovers" – are flesh from the flesh of thawed cinema adjusted to the Eastern landscape: an open view of the world, the first acute sense of loneliness in the company of happy friends, peers, maximalism in relation to life and uncompromising actions.

## RESULTS & DISCUSSIONS

The first General Work E. Ishmukhamedov and D. Fatkhullin is a story about today's youth about how youth are included in the big beautiful world of complex human relationships, as in the face of different people and events, boys and girls are convinced that a good and bright affirmation of life.

The film refers to poetic cinema. With all its poetic structure, free and easy movement of the plot, program attention to the world of "simple" people, with their, as it turned out, very difficult feelings, finally, the absence of the slightest falsehood and dull didactics, the picture "Lovers" resisted the growing strength of the soulless Soviet officialdom of that time, and the temptations of purely "author's", "experimental" cinema, seeking to completely tear off the umbilical cord, linking the film with the audience.



## Shot from the film "The Lovers", actress Guzel

### Apanayeva.

The great success of the young Director and cameraman is that they were able to create a large-scale work, to find for each character, especially for Sanjar, Lena, Mamura such a characteristic detail that helped to achieve a deep poetic embodiment.

In the film, the figurative expressiveness reaches a high intensity. Not only the anchor, which was shot as a separate little poem, but random passages through the streets, spring rain, old fortress, pure, full of spirituality the characters — everything bears the imprint of strength, of wholeness, undivided, acutely seeing sight. And then, of course, it is impossible not to pay tribute to another newcomer — the operator D. Fatkhullin. The camera in his hands draws the world purified and strikingly desired, as he usually appears in poetry and painting. Fine camera work, soft, quiet, as the speech of the characters, landscapes, where a lot of sky, water, sparkling spray, leaves and sun, forced to breathe poetry every frame of the film.

At the same time, the urban flavor and the air of the suburbs, working mornings and night carnivals — all gained a poetic sound thanks to the camera operator D. Fatkhullin. The poetic "letter" of the Director and the operator corresponds to the feelings of the heroes of the picture, as if soaring, light, weightless, and yet profound and generous.

In the film "Tenderness" many shots show that the operator of this film D. Fatkhullin – a man not just attentive, able to see life in its so-called daily manifestations, but also captures the General meaning of these manifestations, their content.

Consider the first episode of the film, a domestic scene on the theme "city boys go swimming" or plus something else that adds to this particular action is as specific, but seen only thanks to the artist motif. The man of the art, the operator D. Fatkhullin understands that rhythmic, easy run dark-skinned teenagers, hiding in the shadows of the streets, swiftly escaping into the light, accompanying this run inflatable chambers, accurately and smartly driven by a boyish hand, and in some surprising truly found a moment of pause, almost instantly interrupted by a childish flight of bodies in rapid water, – that all this fixing the engine movement is actually nothing like the concise and poetically vivid image of his youth. And that would then occur in the film (and it occurs in different and sometimes even opposite – in the sense of taste – to the beginning) anyway – the main goal is achieved. The run entered your consciousness as the leitmotif of the picture, determining its tone.

And when the final reappear melody and running figures of boys, a return not just artistically justified, but humanly necessary. The unity of purpose and means, tasks and reception – that's what generally characterizes the work of the young Uzbek cameraman.

Runs of young people on the shadow of the walls, the final scenes what symbolize leaving of childhood of all the heroes, run with the balloons and many other scenes, episodes of the novel "Sanjar" of the film are great success of all the film. Gait, gestures, facial expressions of the characters – are the most

important artistic component of the

picture, they play, and they made it soundly and tastefully. Good collision rhythms jumping into the water with the swimming guys on the river and other scenes, sustained in the exact musical and plastic rhythm.

E. Ishmukhamedov chose a rather difficult genre of poetic film based not on the external plot, but on the internal, secondary course of action. This is not a drama of actions, but rather a drama of moods, feelings, subtly noticed emotions, hidden and sometimes completely invisible in everyday life.

Looking at the picture, you can understand that E. Ishmukhamedov wants to push the funny and sad, tragic and funny, funny and beautiful and not only wants, but also knows how. In our opinion, it is not just an experiment, but the position of the artist and, therefore, the score presented to the picture should be high and demanding.

The film "Tenderness" is a new page in the Uzbek cinema. It was widely demonstrated not only in our country, it was a great success, won a number of prizes and diplomas at international film festivals, was marked as one of the best films on the modern theme.

Following the film E. Ishmukhamedov "Lovers" (script by O. Agishev, the operator G. Tutunov, artist S. Ziyamukhamedov, 1969) continued the experience of the film "Tenderness" and also solved the problem of the ethical. In this lyrical film story, the authors talked about youth with its joys and anxieties, with its purity and contradictions, with thoughts about the place in life. The filmmakers tried to look into the essence of the spiritual world of the modern young man, to analyze how his attitude to life, his worldview is formed. The heroes of the picture acquire a sense of responsibility is not easy, not a beaten path, and the price is sometimes painful experiences. And the more civil sound gets in the film the process of the birth of this feeling that it is not declared, but as it is created by the entire poetic atmosphere of the picture. The main merit of "Lovers" is that unlike a number of films about young people, its creators actively promote the ideal of a positive hero, a carrier of morality of society.

Operator G. Tutunov very thin felt lyricism of the film. The shots taken by him fully convey the atmosphere of life of the young generation of those years. Skill of cameraman Tutunov detected in all episodes. Riding a motorcycle on the river, swimming homeland with watermelons on a mountain river during the stormy spring rain, bathing children in the rain on the roof, the violinist on the swing, dance homeland in the restaurant, all these shots are small masterpieces shot sincerely and with love of life. These shots in their lyricism, transparency and of course tenderness enrich the film with poetry and serve to reveal the main idea of the film.

G. Tutunov, after the film "The Lovers", made a lot of memorable films, the novel "Buba" (in the film "How to become a man", 1971), the film "Eccentric from the 5<sup>th</sup> "B" (1972), together with the USSR state prize, 1974), "Our Lad" (1974), "It's all about the brother" (1977), "Collar for Marquis" (1978), "New adventures of the captain Vrungel" (1979), "You not even appeared in the dreams" (1981), "Ladies' tango" (1983) and others.

In the late 60's and 70's filmmakers have reached a new level of ideological and artistic maturity. The skill and experience of the Directors K. Yarmatov, Y. Agzamov, Z.

Sabitov, L. Fayziyev, H. Ahmar, innovation and the search for young Directors Sh. Abbasov, A. Khamrayev, R. Batyrov, W. Nazarov, E. Ishmukhamedov, A. Kabulov, A. Khachaturov, Q. Kamalova, D. Salimov allowed to create significant films: "Tashkent - city of bread", "Abu Rayhan Beruni", "Past days", "Emergency Commissioner", "We will wait you, guy", "Integral", "The Lovers", "Meetings and parting", "The Feat of Farhad", "Man goes for birds", "Bitter berry", "The Story of two soldiers", "It was in Kokand" (TV feature film), "Mischievous Man" and others.

Artists of the screen sought to reveal the true truth of life. Exploring her subtle connections, they deeply penetrated into the intellectual world of the hero, continued and developed the best traditions of multinational cinema.

In 1970-1971 the creative team of "Uzbekfilm" creates a number of paintings on a contemporary theme: "Integral" (director H. Ahmar, cameraman A. Pann), "Under the scorching sun" (director A. Khachaturov, cameraman A. Ismailov), "Unexpected is close" (director Z. Sabitov), "Rush" (director U. Nazarov, operator A. Ismailov), "Blind rain" (director A. Kabulov). The screens of the country also leave the films on the military theme – "Drama of love" (director Sh. Abbasov, operator H. Fayziyev), "Go Back with the sun" (director H. Fayziyev, cameraman D. Fatkhullin, "Semurgh" (director H. Fayziyev, operator A. Pann).

Positive should be considered the fact that more than half of the paintings devoted to the modern theme. These movies "We will wait you, guy", "My kind man" (director R. Batyrov), "Fan" (director A. Khamrayev), "Meetings and partings" (director E. Ishmukhamedov), "The glorious lad" (director E. Khachaturov), "To Meet You" (director A. Khachaturov), "Caravan" (director U. Nazarov), movies for kids "Mountains call" (director D. Salimov) and "Swallows arrive in the spring" (director H. Ahmar).

Before starting the production of the film "Abu Rayhan Beruni", the authors of the film have long and painstakingly studied the life and scientific heritage of the great scientist-encyclopedist of the medieval East Abu Rayhan Mohammed al-Beruni. Screenwriters T. Bulgakov and Sh. Abbasov managed to show Beruni not only the great scientist-encyclopedist, but also one of the greatest humanists of his time, courageously defending science from attacks of religious fanatics. Before the viewer are events thousands of years ago, as if seen through the prism of the perception of a contemporary, a man of our era. Credible and compelling protagonist – Beruni, skillfully created by talented actor Polat Saidkasimov. His long life, long wanderings, achievements in science are shown. The filmmakers sought to reveal the life vicissitudes of the scientist, the meaning of his struggle for true science.

The Director of photography of the film was one of the strongest masters of Uzbek cinema H. Fayziyev.

The film "Abu Rayhan Beruni" due to its high ideological and artistic qualities and great professionalism has been widely recognized. At the III international film festival of Asia and Africa in Tashkent in 1974, the film won the prize



of the Union of cinematographers, then participated in the XIII international film festival in San Remo (Italy), received the main prize of the VIII all-Union film festival in Chisinau, was awarded the state prize of Uzbekistan named after Hamza in 1974.

In those years, the Studio "Uzbekfilm" has grown a galaxy of professional filmmakers. The brightest of them - A. Akbaraliyev, Kh. Fayziyev, H. Fayziyev, L. Trawitski, T. Eftimovski, A. Ismailov, N. Rakhimbayev, E. Kalantarov, V. Dobrin, D. Iskhakov, S. Ziyamukhamedov, B. Nazarov, T. Rejametov, O. Yunusov, Sh. Irgashev, I. Ergashev, R. Sagdullayev, D. Kambarova, T. Shakirova, O. Ganiev, T. Nigmatullin and others.

The film "Man goes for birds" (drama, 1975) directed by Ali Khamrayev and cameraman Yuri Klimenko can be said to be one of the most poetic films ever created in Uzbek cinema.

In the story of the film "Man goes after birds" young poet Farooq birds learned a free song, the people-the power of words and hope for a better future. The thorny path is a poet in search of happiness and truth. Faced with the brutality and injustice, Farooq knows that to expect happiness is meaningless. He takes up his sword and vows to fight for the justice and happiness of his people...

The film "the Man goes after the birds" is built entirely on metaphors. By the skill of the operator, the film acquires a kind of fairy-tale, light and at the same time dramatic, tragic image. Klimenko working on this film, immediately secured a place in the anthology of folk-poetic cinema, as in the composed image was able to meet all the "parameters" of the school with its high degree of expression, very rich color, the symbolism of the figures of visual speech. However, the future is not guessed this movie, such aesthetics are already out of use.

Y. Klimenko, continuing to work with the A. Khamrayev, took off for Kira Muratova Learning whites light – a fundamentally new image of the film. Folk static, languid admiration of fine landscapes and still life Y. Klimenko opposed to sharp spatial resolution, feel free to "breaking" of the frame. The film "about the construction" as if he was built in the eyes, the image grew in breadth and up. There's a lot of air, a lot of wind, a lot of light. In addition, the operator and the director, despising the respectable realism of the script, dressed the heroes-builders in clothes causing social art colors: the film, disguised as a romantic song for the glory of the people of work, was shot in an intuitive postmodern perspective. Klimenko is able to enter the pictorial world of each director easily and without coercion to accept laws of this world. Shooting for Sergei Parajanov, who returned to the cinema after a long pause, the Legend of the Suram fortress, he preserved almost all subjects of floral-collage considering evolution in Parajanov's style. Working with Alexander Kaydanovski on a Simple death, he obeyed the idea of black and white asceticism, corresponding to the spiritual nature of Tolstoy's primary source and the Director's attraction to gloomy mysticism.

The works of Uzbek filmmakers have been repeatedly awarded with prizes and diplomas of international and national film festivals, awarded the state prize of Uzbekistan named after Hamza. Dozens of films of Uzbek documentary filmmakers have received international recognition:

"Tashkent, earthquake", "Mighty stream", "Wind all day", "Golden Bengals", "Cotton – human flower", "Hungry steppe", "Come to our Uzbekistan", "13 swallows", "From Spring to Spring", "...And water came", "Tram", etc.

A great contribution to the development of Uzbek cinematography has made the Uzbek writers K. Yashin, A. Qakhkhar, I. Sultan, T. Tula, R. Fayzi, I. Rahim, S. Ahmad, O. Yakubov, U. Umarbekov, S. Abdukahhar and others. In those years, the work of professional writers S. Mukhamedov, M. Melkumov, O. Agishev, D. Bulgakov and others. Many filmmakers in Moscow and St. Petersburg has written scripts for the Studio "Uzbekfilm".

The music of the Uzbek cinematographers was composed by the composers G. Uspenski, M. Ashrafi, I. Akbarov, M. Burkhanov, A. Malakhov, D. Vildanov, D. Zakirov, M. Leviyev, E. Salikhov, S. Yudakov, D. Saidaminov, and others.

In the 70's, the film Studio "Uzbekfilm" produces annually on the screens of the country 10 full-length and television feature films; 5 animated films, 6 issues of satirical newsreel "Nashtar", dubbed 75 films in the Uzbek language.

In those years, the film Studio of popular science and documentary films of Uzbekistan annually produces 60 films, including 25 documentaries, 5 popular sciences and 30 films by special order of the ministries and organizations of the Republic. Since 1970, the Karakalpak branch of the Studio began its work in Nukus. He produces the film "Karakalpakia" and documentary films, dubbed feature films on the Karakalpak language.

So, 60-70's, marked by the emergence of young Directors sh. Abbasov, E. Ishmukhamedov, A. Khamrayev, operators H. Fayziyev, D. Fatkhullin, artists Kalantarov E., E. Rakhimbayev, it is connected with innovation in the Uzbek cinema. These films "About this speaks whole Mahalla", "You are not an orphan", "Tashkent – city of bread" of director Sh. Abbasov, "Tenderness", "The Lovers", "Youth of genius" of director E. Ishmukhamedov, films "White, white storks", "Without fear", "Emergency Commissioner", "Seventh bullet" of director A. Khamrayev and movies "The Bitter berry", "Someone else's happiness" of director Q. Kamalova and others.

The professionalism of Uzbek masters of cinema is increasing every year. The world cinema masters talk about their success. They set the stage for creative exploration of the next generation.

### III. CONCLUSION

Cinema as an art form, forming its own artistic and expressive means that have no analogues in the history of art, absorbed much of the rich experience that has already been accumulated by other types of creativity. And, since cinema initially meant the emergence of a new type of mass audience, able to perceive and adequately respond to what is happening on the screen, first of all he paid special attention to those types and genres of literature and theater, which were very popular with the General" public. The current



situation in modern screen art, when Directors using " the latest computer technology, trying to impress and attract a mass audience, is actually a similar phenomenon, but developing at a different technological level and in a different socio-cultural context.

The ability of the filmmaker to create on the screen poetic allegories today no one doubts. As well as an opportunity to build and show from the screen to the amazed viewer the world of a special kind differing from a habitual picture behind a window sometimes — poetic intonation, sometimes — openly fantastic background. The tendency to develop the achievements of certain stylistic trends of the past often occurs when art finds itself in a certain impasse, as it happens today.

We think that tomorrow in the Uzbek cinema rises "new wave" and our national Uzbek cinema is gaining new heights. But this will happen in: if the writers, Directors, cameramen, artists, other creative personalities of cinema on the other, will go to meet each other, mastering the secrets of each other's skills and work together in the name of this movie.

Wrote a prolific operator S. P. Urusevski: "Graphic cannot be left to "experts": the writer — Director, and the Director — operator — artist. This work of art only then will be complete, if all means of expression will be actively used and taken into account at the very beginning of the work, otherwise it will be "adaptation".

Despite all the existing problems, cinema in Uzbekistan continues to develop, unlike other post-Soviet countries. In 2004, the state decided to financially support the native cinema and issued a number of decrees, according to which it approved the program of development of the national cinema and increased the budget. As it will develop further – will show the future, but already now it is possible to tell with confidence the Uzbek cinema will live. And all this is due to the fact that the whole nation loves its cinema despite all the difficulties that stand in the way of domestic Directors.

It can be assumed that the new technique, new technical discoveries push forward the creative thoughts of the modern film artist, give him the opportunity to solve the artistic form of the work in a new way, a form that will be more expressive and brighter to reveal the ideas, ideas of the film. All technical achievements will become tools available and easily managed in the hands of young Uzbek Directors who create real art, we will get the product that will meet not only all modern technological requirements, but also to influence the viewer as much as possible, and the role of cinema will be avant-garde, leading to other types of art.

Features of the current development of society, and humanity as a whole, put forward to the fore the prognostic goals of screen reflections on modern processes and, perhaps more, on the events and facts of the past. And although traditional worldly wisdom claims that someone else has taught, the desire to understand today's and future processes through the prism of the past experience of mankind does not weaken.

In conclusion, it is important to note that the principle of historicism adopted here does not exclude the personal principle in the work of the operator. On the contrary, in the work we are talking not only about the professional

qualification of "man with a movie camera", but also about what is called the mysterious word "gift", that is, the talent of the operator. And it is meant as if the ideal cases of his work. This gift was endowed with the great cameramen of Uzbek cinema as D. Demutski, M. Krasnyanski, D. Fatkhullin, Y. Klimenko, A. Antipenko and many other operators who created the Uzbek cinematography film school.

Creative collaboration J. Protazanov and D. Demutski, K. Yarmatov and M. Krasnyanski, I. Ishmukhamedov with the operators G. Tutunov and D. Fatkhullin, A. Khamrayev and Y. Klimenko is a classic confirmation of one of the main precepts of the film - the collective creativity. This important aspect of the activities of the operator of film and television has been given special attention in this manual. This problem is considered here not just as an organizational inevitability, but also as an indispensable condition for the artistic integrity of the work of screen art.

The theoretical principles underlying this work are based on the experience and practice of today's cinema. Because of the creative and production practice, much is still experimental, and search. Also, unfortunately, lost attitude to cinema as an art. Bad staging flooded our screens, corrupting the taste of the viewer.

The trouble of modern cinema was that the films are made by some unknown people. The films become, nothing other than the bad performances, the actors just speak the text written by writers. Not the work of creatively gifted people. It seems that any content can be embedded in the film.

In my opinion, the modern cinema should be based on the historical experience of the past years, the experience of poetic cinema 60-70, when the cinema of our country was flourishing.

Of course, only time will show how firmly and fruitfully rooted in the film television inherently method of multi-camera shooting. Undoubtedly, one thing-this method will require a higher preparedness of filmmakers, their ability not to lose the primordial space-time possibilities of cinema.

No matter how different the terminology and organization of work on the film, the main thing that it's based on this adaptation of drama, the choice of principles of shooting and sound to the peculiarities of human perception and consciousness, manifests itself as a single regardless of the country, language and even culture.

Today, our young filmmakers face a huge task: to develop the national Uzbek cinema and to reach the highest peaks, to receive international prizes, and of course, to glorify the Uzbek cinema on the world screens.

It remains to add that this material is simply necessary in the work and work of the operator, Director and operator, working in film and television, for which film art is though not easy, but a common favorite collective creativity to the delight of the audience.

## REFERENCES

1. Cavell, S. (1979). The World Viewed: Reflections on the Ontology of Film, Retrieved from [www.scopus.com](http://www.scopus.com)
2. Forrest, D. (2013). Social Realism: Art, Nationhood and Politics, Retrieved from [www.scopus.com](http://www.scopus.com)
3. Hallam, J., & Marshment, M. (2000). Realism and popular cinema. Realism and Popular Cinema, Retrieved from [www.scopus.com](http://www.scopus.com)
4. Bazin, A. (2005). What is Cinema? 1 Retrieved from [www.scopus.com](http://www.scopus.com)
5. Metz, C. (1974). Film Language: A Semiotics of the Cinema, Retrieved from [www.scopus.com](http://www.scopus.com)
6. Prince, S. (2012). Digital Visual Effects in Cinema: The Seduction of Reality, Retrieved from [www.scopus.com](http://www.scopus.com)
7. Lipovetskiy, M. N. (1997). Russkiy Postmodernizm: Ocherki Istoricheskoy Poetiki [Russian Postmodernism: Essays on the Historical Poetics], Retrieved from [www.scopus.com](http://www.scopus.com)
8. Smirnov, I. (1977). Khudozhestvennyy Smysl I Evolyutsiya Poeticheskikh Sistem [the Artistic Semantics and the Evolution of the Poetic Systems], Retrieved from [www.scopus.com](http://www.scopus.com)
9. Zuseva-Ozkan, V. (2012). Poetika Metaromana [Poetics of the Metanovel], Retrieved from [www.scopus.com](http://www.scopus.com)