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THE ROLE OF TECHNOLOGY IN MODERN UZBEK ANIMATION AND ISSUES IN PERSPECTIVE

Abstract

The purpose of the research: This article analyzes the creation of Uzbek animated films in various technologies, their influence on the artistic image created in modern technologies, starting with the first puppet cartoons.

Research methods: analysis, synthesis, observation, comparison, conversation.

Research results: Uzbek animation is interpreted in the above technologies, the development of which can be cited as follows. Puppet technology took the lead among technology until independence. Later, the drawing became richer with the film, and as a result of the addition of perekladka technology, the type of technology increased. At the beginning of the years of independence, perekladka technology developed, resulting in the 2000–2005 creation of films mainly on this technology. In these years, although the drawing began to create films in computer technology, but until the adaptation to the new technology, films were created mainly on perekladka technology. In the meantime, works were also created on plasticine technology. But the reason for the presence of specific complex processes of plasticine material was not created much work in this technology. From 2006, the entire drawing was switched to computer technology, and from 2010-to three-dimensional computer technology.

Practical application: The following recommendations on the development of technologies in Uzbek animation can be cited: 1) Animation studio provides the necessary equipment for puppet, plasticine, perekladka films, creating a modern creative environment and conditions, combining several technologies – that is, creating films that embody traditional and modern animation technologies; 2) Creation of a children's feature film with the participation of the heroes of the best works of the Uzbek multiplier and live actors; 3) The competition should be strengthened by the fact that the creators of the state studio switched to the creation of films in three-dimensional, private studios in two-dimensional technologies.

Keywords: animation, artist, visual solution, technology, relocation, 2D, 3D, combined, visual effect, character, plot, fantasy.

Introduction

In animation, it is very important in what material the artistic idea is embodied and what method the author uses to implement his plan. As cited in the "Alphabet of anima- tion", drawing, puppet, or material used in any animation film determines the importance of dramatic development in time and space [1, C. 33].

In World Animation								
traditional					computer		exotic	
1		*2*		*3*	*4*	*5*	*6*	*7*	*8*	*9*
flat		swell		relief		2D (two-dimensional)	3D (three-dimensional)	combination	silhou-ette	needle	without a camera
draw-ing	per-ekladka	painting on glass	pup-pet	sub-ject	plasti-cine	pow-der						

1			2	3	4	5	6	7	8	9		
In Uzbek Animation												
drawing	perekladka	painting on glass	puppet	subject	plasticine	powder	2D (two-dimensional)	3D (three-dimensional)	combination			

Looking at the world animation, we will witness that there are more than 200 types of animation art in the world. Even so, works are usually created mainly in about 15 species. This can be cited as follows by world and Uzbek animation (table).

Materials and methods

Its elements were used in feature films until the multiplier became a separate art form in our country. For example, in the children's film "Pakhtaoy" (1956), the revival of the drawing image of the garmsel is observed in such scenes as the increase in the size of the Hasan hand bump, the flying and spreading of paper on the ground. Later, in the film "Mahallada duv-duv gap" (1960), the scene of flaunting at the table turns into paper money and coins, in the film "Abdullajon" (1991), appeared in the scenes of the flying of another planet. The use of animation in cinema continues today, and the visual effects were further enriched in the scenes of the opening of the face of the reproach hero in the film "The Lovemaker" (2007), the revival of the cap in the children's film "The Magic Cap" (2013). And as a separate art form, it was seen in the second half of the 60 s and began to be interpreted in different technologies. Each of these technologies has its own expression. Among such technologies, puppet multiplier has its own feature.

The first animation film of our country was interpreted precisely in puppet technology ("On the 6x6 square", 1966). The reason for its creation in this technology was the puppet films of the Russian director Vladislav Starevich.

One of the best works of Uzbek animation in this technology can cite such films as "Magic chest", "Who is a wizard?", "Sun light", "Wonderful carpet", "Bike ran away", "Billiard history". This technology is interesting in that it is associated with children's favorite toys, and the viewer of any age is fond of dolls from an early age. And in the animated film, seeing their movement will cheer up the viewer and bring him closer to the miraculous World. As a result of admiration and interest, animasion endures the work. He carefully magnifies the events in it, gives a description and observes each of them, focusing deeply on each behavior, behavior and speech of the heroes. In Uzbek animation, films were created by such creators as Yuri Petrov, Damir Salimov, Kamara Kamalova, Zinovy Royzman, Temur Mahmudov, Sharofat Shakirova, Leonid Babakhanov, Irina Krivosheeva, Muzrob Boymukhamedov, Delyara Batirova in this technology.

Discussion. In our country, this art has acquired its own direction and style, having received a template from world Animation. The doll is significant in that it is made up of all the material in the film and is reflected in the variety of materials, unique forms and original color harmonies. Puppet technology in Uzbek animation continued until independence. An alternative drawing was enriched with perekladka technologies.

Drawing technology appeared in world animation at the end of the XIX century at the beginning of the XX century and is based on a different frame-by-frame image from two-dimensional drawings. This technology was used in our country at the end of the 60 s. The first drawing film was created in collaboration with the russian animator V. Arsentev ("Brave sparrow", 1969). After this film, created as an experiment, a number of films were created by such creators as Damir Salimov, Yuri Petrov, Kamara Kamalova, Akmal Akbarhojaev. In particular, such films as "Balcony", "Teddy bear on a walk", "Fox and Bird", "The Secret of Kakku", "Brother fingers", "Harvest Festival", "Prujinkul", "Blue Elephant", "Kva-kva quartet" can be cited. As D. Velinsky writes, drawing animation requires the creator to master the drawing technique, while volumetric animation involves a complex technological process of creating and working with images, while perekladka is simple and convenient [2, C. 7].

By the beginning of the 80 s in Uzbek animation, there was a big change in the development of technologies. During this period, it became necessary to find a solution to the problem and solve it, causing a shortage of necessary utensils for the production of drawing technology. The way out of the difficult situation in the studio was solved by the creator M. Mahmudov, thinking a lot and switching to perekladka technology.

At this time, the perekladka technology, which became popular in World animation, as a result of several years of hard work and hard work of M. Mahmudov, entered the Uzbek animation state. As a result, a film with

a unique image and style is created. In the miniature style, the painting "Khoja Nasriddin" (1982) is manifested, which is interpreted in a peculiar image, a space rich in colors and a humoristic image. The film attracted the attention of the viewer with its figurative thoughts, word play and expression in a colorful image through a humorous reading. This technology was not easy to accept at first by the multiculturalists, but after the success of the first film by the creator M. Mahmudov, interest grew. As a result, the best works were created by such a number of creators as S. Muratkhojaeva, N. Smirnov, S. Alibekov, M. Boymukhamedov, D. Batirova, N. Tulakhojaev, D. Vlasov, S. Silka, G. Matevosyan, S. Chufarnov during independence. Among them are the paintings "Garden of chrysanthemums", "Well", "Trample on rabbit", "About the new king and spring rain", "Alpomish", "Tomaris", "Tiny fairy", "Bird".

By the beginning of the 2000 s, perekladka technology had developed. But this doll and drawing in the mid-90s caused a slowdown in the creation of films in technology. Because perekladka technology caused a shortage of material aspects and specialists, created convenience for existing creators and accelerated the work for a while. In the meantime, a number of works have also been created on plasticine technology.

In Uzbek animation, plasticine technology was first applied in the late 80 s. Director and artist Azamat Sobirov created the painting "A+V" (1987) in plasticine technology. This film expresses the attitude of humanity to the challenge. Later in this technology, they will begin to create, such as Sergey Alibekov, Sergey Chufarnov. Sergey Alibekov creates on a philosophical topic the painting "ear the puddle", "Exogramma", Sergey Chufarnov creates films based on fairy tales "Cat and demon", "Beat the bat", "Forty lies", "Azamat and the lazy". Plasticine is considered one of the main types in film multiplicity, it appears volumetric and relief. Plasticine animation covers several technologies. The classic plasticine animation with relief is similar to puppet animation and usually relies on a frame. As in any hajm animation, objects are set to the background of decorations and changed depending on the position between the frames. The painting "Exogramm" (2003) by director and artist Sergei Alibekov is a vivid example of this.

In subsequent years, the concept of computer animation appeared. The development of digital forms of screen art began in the 50 s of the XX century, when the first graphic systems were developed. At this time, the development of new forms of animation began, and computer animation appeared. This technology is implemented directly using computer capabilities. A number of programs related to computer graphics such as Adobe Flash, Adobe After Effects, Adobe Photoshop, Toon Boom Studio, Anime Studio, 3D Max, Autodesk Maya come in handy in this regard. Characters, stage background, environment and other details from head to toe are developed precisely in these programs. Films created on the basis of computer technology are distinguished by a high level of volume, coloritis, speed and dynamic expressiveness.

As M. Stepanova writes, computer technology provides ample opportunities for the highest level of spiritual processes experienced by modern man. Computer technology is an important tool in solving modern problems, including in art [3, C. 6]. The use of new computer technology in the creation of animation films provides for the further development of abstract animation and gives hope that many problems of symbolic animation will be solved [4, C. 176]. This is what researcher Ye. Popov quotes about this, the evolution of modern animation art has entered a new, expressive-figurative, technologically deplorable stage of development, the transition of which was associated with an increase in audience extirpation [5, C. 19]. Drawing-computer animation is based on the traditional drawing multiplier principle, the only difference is that the main tool in creating images is a computer. This is what D. Velinsky quotes about this: a computer is a traditional drawing animation tool that should not be confused with a state that simplifies some stages of the creation process (for example, an image scanned when contouring a character drawn on paper). The drawings fill the computer with color, which in this case greatly simplifies the time-consuming process of the computer [2, C. 5].

The first appearance of the film, created in Uzbek animation on this technology, was manifested through the film by the director and artist D. Vlasov "Mosart" (1998). Later in this technology, films were created by such creators as M. Mahmudov, A. Mukhamedov, G. Matevosyan, S. Murotkhodjaeva, J. Turdikhodjaev, N. Tulakhodjaev, M. Kudrina.

Conclusions. By 2010, private studios began to operate in our republic, and as a result, animation films switched to creating in three-dimensional computer programs. Ye. Popov writes that the evolution of modern animation art has entered a new, expressive-figurative,

technologically new stage of development, the transition of which was associated with an increase in the need for an audience [5, C. 19]. Animation, according to M. Stepanova, unlike ordinary cinema, is not limited to any technical possibilities in the implementation of any creative idea. While feature films are dominated by computer special effects Damaging their other qualities, such a phenomenon has almost no effect on animation. It uses new technologies without damaging the old ones and at the same time maintains a strong professional orientation and animation. The emergence of 3D technology in animation only led to a change in visual style [3, C. 23].

Working in our republic as the first private studio "cinema service", he began to create an animation film in 3D technology. The first film was shown through the painting "Heavenly guest" (2010) based on the poetic motive of the Uzbek folk poet A. Oripov "Heavenly guest, five wise and cleaning old women". The combined technology of animation art was also used by representatives of the middle generation of Uzbek animation in their paintings. An example of this is L. Polevaya's films "Day of riddles", M. Mahmudov's "Happy Prince", N. Tulakhojaev's "Pleasant rain", V. Nikitin's "Girl holding matches", E. Khachaturov's "Boomerang".

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