

## Раздел 7. Кино-, теле- и другие экранные искусства

## Section 7. Film, TV and other screen arts

UDK 791.43/.45

DOI: 10.29013/EJA-22-3.4-51-54

G. M. JALOLOVA <sup>1</sup>

<sup>1</sup> National Institute of art and design named after Kamoliddin Bekhzod,  
teacher of the department "Theater decoration and painting"

### PROBLEMS OF VISUAL SOLUTION IN MODERN HISTORICAL HEROIC FILMS OF UZBEKISTAN

#### Abstract

**Purpose:** This article comprehensively analyses the achievements and shortcomings of contemporary Uzbek historical films in the visual resolution of cinematography.

**Methods:** comparative, theoretical-analytical, generalization.

**Results:** During the scientific research, the visual solution in Uzbek modern historical films was studied, the work of the director, cameraman and cinematographer was analysed. Opinions and reviews were expressed about the shortcomings and achievements achieved in the visual solution in the film, and suggestions were made.

**Scientific novelty:** in this article, for the first time, on the basis of shown methods, an original historical Uzbek films was analysed by the way of visual solution of film.

**Practical significance:** the theoretical and analytical materials contained in the article can be used in scientific and pedagogical practice in practical and theoretical courses of art universities.

**Keywords:** cinematography, visual solution of the film, composition, cameramen, a film director, art director, decoration.

---

**For citation:** G. M. Jalolova. Problems of Visual Solution in Modern Historical Heroic films of Uzbekistan // European Journal of Arts, 2022, № 3–4 – P. 51–54. DOI: <https://doi.org/10.29013/EJA22-3.4-51-54>

---

#### Introduction

In the 100-year development of Uzbek cinematography, films with historical themes have played an important role. Over the century, under the influence of world and Russian cinematography, many examples of historical films of different genres and trends have been made. Over the past five years, the work of making historical films has grown considerably: the films "Imam Abu Isa Muhammad Termizi" (2020), "Ibrat" (2020), "Elparvar" (2019), "Islamkhoja" (2018) and "Ilhaq" (2020) are ex-

amples of this. Further development of the art of cinema is achieved by analysing the results and shortcomings in this field and applying the findings to future creations. This article comprehensively analyses the achievements and shortcomings of contemporary Uzbek historical films in the visual resolution of cinematography.

#### The Main part

"Cinema borrows from structures developed in other cultural spheres and the culture itself is slowly moving towards cinema" [1, p. 156] – this sentence shows that

in the development of world culture, the cinema art has its significant role.

The role of the three people – the director, the cameraman and the cinematographer – in the creation of any film work is incomparable, they create the visual image of cinema. Especially feature films of the historical genre cannot be presented without a visual solution. A visual solution is a set of expressive means of the frame, confirmed by the joint efforts of the director, the cameraman and the art director. It is an overall visual conceptual map that is utilized through set design, props, costumes, makeup, lighting and editing techniques. Below is a visual solution in contemporary Uzbek historical films with a comprehensive analysis of the 4 criteria in the film: composition, colour, plans and symbolic details.

Historical feature films are divided into two groups depending on the presence or non-existence of real historical figures. While the first group is embodied on the screen using art-expressive means of cinematography, based on biographies of real historical figures and real events of the past, the second type of films is historical-adventure film, whose plot is authentically embodied on the screen, discovering that their heroes are fantasy characters (generalizing characters) in a certain historical period. The films to be analysed below belong precisely to the second group.

**1. The film “Elparvar” by Abduvahid Ganiev. Artists Khusein Eshniyazov, Izobek Egamberdiyev, Bahridin Shamsutdinov. The cameraman Rustam Muratov**

The film is about the events reflecting our ancestors' struggle against Mongol invaders in the 12th century. Its protagonist is Mukbil, the grandson of the tribal elder, and the child of Bahadur's brave son. He is described as a heroic fighter who is capable of thirsting for science, poetry and perfection both spiritually and physically to save his country from invaders and follow the road of liberation for his tribe.

The first shots of the film begin with a summarising view of the historical cities of ancient Khiva from the sky and the flight of the Phoenix in it. Here we can see the director's artistic approach, in the way he uses symbolic details. The phoenix bird, known to everyone through the Legends, is compared to the main character of the film “Mukbil”: the phoenix collects different kinds of wood for the fire all his life, and at the end of his life he moans so that fire falls into his nest, and his master – the phoenix – also burns down together with the nest, and from the burning ashes the phoenix children appear again.

The film was stylistically well-crafted, and the dress, composition and colour choice that suited the frame ensured the film's integrity. To enhance the grandeur of the protagonist, in panorama has placed a figure from the lower angle. This can be learnt from the fact that Mukbil's father and later Mukbil himself were also shown in this interpretation at the beginning of the film. Also, after Mukbil rid his people of the enemy, the process of watching them was photographed by the lake. Here it can be seen that the law of perspective is used effectively: the foreground figures have been taken from the middle frame to show that the people are moving away, and the distance is great.

In the beginning of the film, it can be seen that he used more natural and artificial light, which in some places indicates the mystery of the story and gives a romantic mood, while in some scenes it feels that he used this effect in excess. An example of this is the fact that the contrajour was used at a high level, where, for example, Mukbil's mistress and her mother were talking to each other, and this interfered with the reveal.

The set pieces created have a special meaning. The sets were built separately to create a country look. Market scenes, ancient huts, manor houses in the forest, and views inside the palace help to reveal the spirit of the era. The smithy, the props in the interior were enriched by everything that belonged in each place, whether the frame was medium, generic, large, it made it rich. But in some places one might fear that he used props in excess, or that the large-scale display of details unrelated to the story made the viewer split in their opinion. For example, in one shot showing the dervish's dwelling place, the book stood in a lavkha from morning till evening on the ground, too conspicuous.

Painting gave cinematography the compositional structure of the frame and the organisation of colour. The compositional whole in painting is enclosed in the format of the canvas, while in cinematography it is enclosed in the frame. The construction of the artistic canvas is one of the main tasks in the organisation of a work of art. The author achieves the impossible in the content of picturesque images by finding the right compositional solution. Colour plays an important role in the system of artistic means of composition [2, p. 3].

Also in “Elparvar” a separate colour was chosen for each scene, with the beginning of the film using bright, pastel shades of pink, ochre and yellowish soft tones, while during the escalation of events brighter, more con-

trasting and striking colours were used. For example, red colour was used to exaggerate anguish, ignorance and intensity. To exaggerate the grandeur, intensity, and mystery of the battle scenes, the events were filmed mostly in dark locations and at night, colouristically using a mixture of dark blue and brown.

Special attention is given to the costumes also. The fact that separate dresses for women's national dress, matching dresses for Mongolian women and a separate headdress for a girl or woman of any age are selected is evidence of the creative approach to this, with careful study of history by the film-makers. There was also a costume for the image of the darvesh and a distinctive head-dress, a separate costume for the Warriors and Hakans, a separate costume was selected for the wealthy merchants. All this increased the authenticity of the film.

As a minor drawback, the phoenix bird and the tiger in the later shots were computer-generated, which was noticed due to the low level of detail. This is due to the fact that the plot is at the beginning of the film, which leads to the initial idea of the whole film being misconstrued. The film may not be taken seriously by the audience.

## **2. The film "Ilkhak" by Jahongir Akhmedov – artist Bahriddin Shamsuddinov, cameraman Jahangir Ibragimov**

The film is based on events that took place exactly as they happened. The psychological state, mental torment, and the exploits of Zulfia Zakirova, the mother who saw her five children off to World War Two with a black letter from all of them, and her brides and their courageous behaviour in not breaking the spirit and the hope of the people, are the basis of the film. Through the image of the mother, the reaction to the war, its causes and consequences are expressed. Seen from a political point of view, the racism that fought against fascism, which was a symbol of inequality, was shattered in this war, defeated by humanism and pure intention. The makers of *Ilkhak* wanted to achieve historical accuracy and artistic integrity through the example of a hero who was not known by the entire community. Therefore, they used as many artistic textures as they wanted, because their heroes were not equally popular. On the face of it, it is impossible to stay away from this notorious war, a guardian mother being forced to send her children into battle, whether she wants to or not. The film is rich in symbolic means of expression. For instance, it seemed unfamiliar to many, but one of the Uzbek traditions, the

belt tradition, was also used in its own way in this film. According to main hero of the film, a widow would walk around with her husband's belt tied around her waist. Men who demanded to marry the woman could marry her after her belt fell from her waist. The protagonist Zulfia Aya also keeps her husband's belt from her waist until the beginning and end of the film. Furthermore, the bread and apples floating in water presented at the end of the film show the peace and sustenance of today, while the next shot tells us that the woman has lost her child. When both images are summarised, we can see how much loss was caused by the so-called "Blessing of Peace". This artistic solution suggests that there is a linking bridge between the past and the future in the film. Highlighting the centre of a painting with a certain colour spot is a popular technique in the works of artists, and it usually carries a special semantic meaning. Colour influences a person's psychological state, helps to form a certain image and arouse specific emotions and associations [3, p. 4].

In the film, the first shots begin with the construction of the Fergana Canal, a masque: intense construction, musicians giving a concert for the workers. There one can also observe the mess of the composition when the centre of the dancer's composition is deflected and all the weight fell on his back, which was not on the side he was looking at.

Nevertheless, we can say that some shots have become a real painting. For example, in the shot showing the events in Belarus, the shot of the Uzbek guy consoling the girl has a very beautiful composition. The interior: the mother who died leaning against the wall on the left and him in the inner room on the right, a conversation between a girl and an Uzbek man in the dark. One of the shots, which conjures up another pictorial work, was taken from the outside opposite, showing the process during which Stalin thanked the villagers and the chairman. In the foreground of the frame are the villagers, in the next plan the chairman's workplace and the red table – the composition centre there, and in the background the trees. The composition centre is very important, because the compositional centre is the meaning-making part of the composition; it links the individual parts of the image and is the main element in the artistic construction of the frame [4, p. 61].

The setting in the village has been created to match the inner courtyards of 1945, but there is a little more decoration. The protagonist's yard and a variation on the

chairman's yard, show that they are socially unequal. Particular attention is drawn to the interior decoration. The house of an ordinary man, the chairman's workplace and the interior of houses in Belarus differ from each other and help the viewer to feel the surroundings. The walls of Uzbek houses are decorated with our national embroidery and have a local holistic look. The chairman's workplace also has a coherent composition: a portrait of Stalin and a series of plaster postcards, showing the influence of Russian culture. The inside of the houses in Belarus are decorated with frescoes, and one can see the contrast of the two cultures of Belarus and Uzbekistan: with musical instruments, tables and chairs inside the houses in Belarus. The props created for the Leningrad view, and the location where the war were shown, are also authentic: half-destroyed houses and multi-storey buildings are visible as a result of the explosions. The props were also handled separately.

The film colour starts with light sepia tones and darkens towards the end. Serialised tones were used for war scenes. Russia and the countries of Belarus were shot in cold rusty tones. Overall, the cameraman's work in the film was well done, the sets and the work of the artist were showcased. Another aspect that appeals to the viewer in the film "Ilkhak" is the unbreakable connection of frames, that is, an element in one frame refers to an event that will be in the next frame. This style can be found in Kim Kuduk's films. A car coming up far away, children looking out of building a house of straw in the street, and then

the same car overtaking the children's house: disturbing the house means disturbing the peace. In the next shot it becomes clear that this car has brought a message from the war. In another shot, those who have gone to war can see that the bread they have bitten is being taken away because of hunger, and in the next shot a black letter arrives from the owners of the bread. In next shot, the opening of the story under the slogan 'The homeland is calling' after the last casualty in the war meant that those who survived the end of the war would return to their homeland.

Some shots in the film and the details in it recall the work of some painters. For instance, Zulfiya Aya is sitting in Supa, wearing a dress, a situation reminiscent of Rakhim Akhmedov's painting "Mother". The shot of Zurab's death in the hands of Mukhamedzhan reminds Moiseenko's work "Victory". The another shot also reminds the influence of the Moiseenko's work – "Sisters", in the shot where women escort men to war on a winter's day.

### Conclusion

To summarise, both film was made by masters of their craft, with the directors, artists and cameramen paying attention to every detail. In terms of overall specificity and craftsmanship, the film came out successful and workable, if we do not take into account excessive exaggeration in some places. The main aspect of the historical genre is the reliable, period-appropriate creation of the film, and in both of the films studied above, this character can be seen. The Visual solution is unique and helps to reveal the goal pursued from the films.

### References

1. Yampolsky M. Tiresias. Intertextuality and Cinematography.– M., 1993.
2. Skorik E. A., Skorik A. A. Compositional solutions in visual art and cinematography // Concept.– No. 09 (September). 2014.
3. Skorik E. A., Skorik A. A. Compositional solutions in visual art and cinematography // Concept.– No. 09 (September). 2014.
4. Polichko G. A.– "The study of the image as a component of the screen image" – Practice of media-pedagogy. Journal "Media-education".– No 3. 2005.

### Information about the author

**Gulnoz Mannob Jalolova**, Base doctoral student of the National Institute of art and design named after Kamoliddin Bekhzod, teacher of the department "Theater decoration and painting"

Address: Kattakhirmontepa street 27, 100131, Tashkent, Uzbekistan

E-mail: jalolova.gulnoz97@gmail.com; tel.: +998(99) 645-42-25; +998(95) 097-10-97

ORCID: 0000-0003-4911-8723

