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THE ROLE OF RUSSIAN ANIMATORS IN THE FORMATION OF ANIMATION ART IN UZBEKISTAN

Abstract. Russian animation has served as the basis for the emergence and development of the art of animation in Uzbekistan, as well as films created in collaboration with the creators of Russian animation. This article presents the material on how Russian animation served as the basis for the emergence and development of the art of animation in Uzbekistan. Also, based on the experience of Russian animators, the creation of animated films and the works of specialists who, having studied the secrets of this sphere at all-Russian State Institute of Cinematography, conduct effective activities in the development of Uzbek animation are analyzed.

Keywords: script, plot, character, animation, frame, rhythm, scenery, decoration.

In Uzbekistan, the art of animation appeared in the second half of the twentieth century on the basis of puppet technology. Yu. Petrov and D. Salimov, who carried out activities in the field of cinema, are considered the fathers of Uzbek animation. The first Uzbek animated film appeared as a result of the search and torment of these creators. In 1964, a multi-association was organized at Uzbekfilm. Talented creator Yu. Petrov, who worked in motion pictures as a set designer, studies the secrets and difficulties of this art at the Soyuzmultfilm studio founded in 1936 in Moscow and presents a guide to creating animated films. As a result of their development, in collaboration with the director of art cinema D. Salimov, he manages to create a puppet film "In a 6x6 square" (1966). After graduating from the Faculty of Directing of the All-Union State Institute of Cinematography (1959), D. Salimov began his activity with the creation of children's films. Among them are such feature films as "In the Desert Sky" (1963), "The Circle" (1967), "The Return of the Commander" (1968), "Mountains" (1972), "These Terrible Children at car races" (1974), "Mischievous Maker" (1977).

In her monograph "Children's cinema in Uzbekistan", candidate of arts, film critic M. Mirzamukhamedova, who conducted research on children's cinema in Uzbekistan, expressed the following opinion about the first Uzbek animated film: "It is impossible to draw deep philosophical conclusions from the film "In a 6x6 square". But they managed to use the visual means of animation so productively as fabulousness, conventionality, universal humanity that, as a result, the idea was stated openly and clearly" [2].

The characters in this film consist of various insects and the Colorado potato beetle is presented as the main character in it. Although the heroes of the film are insects, but each of them reflects the traits peculiar to man. It feels like the artist of this film Yu. Petrov, when creating this work, created it, inspired by the puppet film "The Beautiful Lyukanida or the war of the horned with the moustaches" by the founder of the puppet animation of the Russian director-cameraman V. A. Starevich. Because the reality and the peculiarities of the characters reflected in the Russian picture are also observed in this film.

Inspired by this film, shot in the form of an experiment in 1966, Yu. Petrov and D. Salimov created the

film “The Magic Chest” (1966) based on the motif of an Uzbek folk tale through the images of the first puppet heroes Zumrad and Kymmat, who reflected their nationality. They also wrote the script for this film, when creating puppet characters, animators-puppeteers V. Stupakov, F. Tomashevsky were involved, S. Strashnov, E. Poleektov, N. Ayupov were involved in making dolls and decorations (F. Khamraev, Z. Sadrieva, S. Satibaldieva, Ya. Abdullayeva, D. Khasanova were also involved in voicing roles).

This film served as an impetus for the development of Uzbek animation one step forward and the creation of a series of paintings. In particular, an experienced director K. Kamalova, who began his work with the creation of puppet films and studied at the All-Union State Institute of Cinematography, together with the artist Yu. Petrov created the film “Who created the cloud?”. This work is devoted to the curiosity of the bear cub, and his search for an answer from forest animals for a long time, to who created the cloud, is the main idea of the work. Also among them are such films of the director as “Rahim and the Beetle” (1967) and “Mischievous” (1968). Also, such films as “The Little Deceiver” (1968), “About the Unexpected Bear” (1970), “The Sunbeam” (1971) by the talented director E. Roizman were mature examples of their time.

As a result of the creative searches of the master of painting, the talented creator M. Makhmudov since the second half of the 1970s. in Uzbek animation, new approaches have appeared in animated films. Studying the lessons of creating animated works from the famous Russian director and animator Ivanov-Vano at the All-Union State Institute of Cinematography, M. Makhmudov in 1976 graduated from his studies as an artist of animated films. In the same year, he began his activities in the multi-association at Uzbekfilm (the current State Unitary Enterprise “Studio of animated films”).

“Uzbek filmmakers have a responsibility to glorify the ideas of national independence in their works, to form a modern worldview in the broad

social strata, especially in the younger generation, which in turn requires new research on the subject and artistic expression. Research in this area first of all encourages the discovery of a socially significant screen language as a means of artistic expression in accordance with the existing reality, to get rid of the stereotypes that have been used for many years and to carry out creative research in unique styles” [5].

In 1977, he worked as a production designer in the films “Deceived Deceivers” (hand-drawn) and “Miracle Carpet” (puppet). The films being created at that time were created in cooperation with the specialists of the cartoon studio at the Kiev Studio of Popular Science Films or Soyuzmultfilm. It should be especially noted that the puppet cartoon “The History of Billiards” (1989) by this creator, who effectively worked to glorify Uzbek animation, is one of the films that received special attention (he was awarded the nomination “the best puppet film” at the V International Film Festival in Ankara). The plot reflected in this painting is the former Soviet Union, where the artist depicted billiard balls in the image of people. This film was dedicated to the activities of the leaders, the simplicity and credulity of the people in the era of the totalitarian regime, where the human character was interpreted in the image of a ball. In the course of events, the orders and expressed thoughts of the leader are supported by the people, where the ears and eyes listening to the conversations of those who opposed the leader were expressed in special details. This work is characterized by the fact that it showed all the responsibility regarding the importance of the ability to choose a literary basis for a cartoon.

In the development of Uzbek animation, along with puppet films, hand-drawn films were created. As is known from observations, the art of animation, which originates from hand-drawn cartoons, was very widely developed in the twentieth century. Hand-drawn animation, started by the French cartoonist E. Kohl, having reached its highest peak in the Disney era, has turned into a perfect art. “The development of world animation, the ongoing creative

and technical processes have also affected the art of Uzbek animation. A clear example of this is the mastery of modern technical means for the art of animation by the creators of our country. This is a peculiar evolutionary process" [6].

In 1969, the first hand-drawn film "The Brave Sparrow" was created in Uzbekistan. This film was created in collaboration with the director and artist V. Arsentiev, who was invited from Moscow. The main character of this film is a little bird, which tells how she helps to find and rescue a young boy stolen by the Khan's employees. Thanks to this picture, Uzbek animators have the opportunity to create a hand-drawn film. Created in the form of an experiment, these technological patterns were assimilated by Uzbek artists and directors. By 1978, gradually expanding, the Cartoon Association turned into a workshop for "Puppet and hand-drawn films". As a result, a number of films were created, such as "Balcony", "Bear Cub on a walk", "Fox and Bird", "The Secret of the Owl", "Brothers Fingers", "Spring".

In the 1980s, the multi-unit found itself in a difficult position. The work in the studio was difficult due to the shortage of items used in hand-drawn films (celluloid, necessary paints and equipment). M. Makhmudov will say about this process: "It was at this time that I was looking for a way out of the situation. Then I saw through the TV screen the film "The Voyages of Captain Vrungel" created by the technology of rearrangement of the Ukrainian director D. Cherkassky and immediately got acquainted with the process of creating the film in the cartoon studio at the Kiev "Studio of Popular Science Films". At the same time, it is possible to cite many works of Russian animation based on this technology. For example, the film "Hedgehog in the Fog" (1975) directed by Yu. Norstein was once particularly noted by the world's animators.

In animated films shot with the technology of shifting, first of all, the artist's creativity is clearly visible. When creating a film by this method, attention is paid to the colorful appearance, attractive

appearance and interpretation of the characters. As a result of studying the secrets of this technology, M. Makhmudov managed to create the first film of the shift of the comedy genre and rich in humor "Khoja Nasriddin" (1982). The creation of the film's characters in the miniature style further enriched the visual appearance of the picture. Relying on the traditions of miniatures expressing the selected poetry of the East on the basis of dialogues characteristic of the art of askia (a witty joke said impromptu) was useful in expressing the ideas of M. Makhmudov. The creators who started the creation of this work paid special attention to the successful, interesting interpretation of the film in amplified dynamics and attracting a young audience with game events. The creators managed to carefully create the work, although some difficulties arose when creating and transferring the script text into the language of the image based on the art of askia and wordplay.

The high attention and honor paid by the creator served as an impetus for the creation of a number of films in the future. The animated film "The Nightingale" (1999) was filmed, which glorified the Uzbek art of animation by M. Makhmudov and the talented artist M. Karabaev throughout the world. The basis for it was the fairy tale of the same name by the Danish writer G. H. Andersen, who lived and worked in the XIX century. By writing a script based on this work, he will change some of its plots. The event that took place in the fairy tale at the court of the Chinese emperor was interpreted in the conditions of Central Asia. The goal of the film is not always the pursuit of benevolence, artificial external beauty, it is to prove that the real beauty is the inner beauty. The events of the film take place in the ruler's palace, and the pictorial image of the characters is created in the style of oriental miniature.

The artist expressed the costumes of the characters in bright colors, in a way characteristic of palace attire. The rhythm in the frame is illuminated in mutual proportion, especially at the moment when the shah and his viziers (ministers) were enchantingly

admiring around a fake “nightingale” like an artificial, dazzling toy, and not around a live “nightingale” who is the main character of the film. In the course of the events of the film, the shah, lying at death’s door, will be disappointed in the artificial nightingale, who did not have enough strength and who could not heal him from mental illness. When he falls into despair, listening to the pleasant sound of a live “nightingale” he will reach out to him. Having been awarded the nomination “The kindest Film” of

the International Children’s Animated Film Festival held in Moscow in 1999, he was awarded the main prize “Goldfish”.

As a conclusion, it is worth mentioning the fact that the emergence and development of the art of animation in Uzbekistan is based on Russian animation. And relying on the experience of such directors and animators of Soyuzmultfilm in Moscow as Ivanov-Vano, R. Kachanov, F. Khitruk, Yu. Norstein found his way.

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