

## **Formation and Development of the Uzbek Cinema Art**

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### **ABSTRACT**

In this scientific article were analyzed the process of formation and development of the Uzbek cinema art.

The ways of developing of the Uzbek cinema art, the movies that were created during the period of the Uzbek cinema establishment, the subsequent image resolution, and the skills of the operator are analyzed in the research. Additionally, article studies the quality of feature films made during the soviet period by “Uzbekfilm” movie studio and the level of artistic excellence of the films, the image resolution of the films, the skills of the operators, and the influences of the quality of the feature films.

Also, the article 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:** cinema, art, history, cameraman, visual culture, creative activity, artistic excellence

### **INTRODUCTION**

Cinematography is one of the most active types of fine art, capable of penetrating the very thick of life, broadly and fully reflecting the surrounding reality. Creating vivid, convincing pictures of life in films and thereby broadening people's horizons and fostering an aesthetic attitude to reality is the main task of cinema workers, including cameramen.

This huge responsibility inspires cameramen to improve their skills, to look for new cinema visual means and colors for a deeper, more complete reflection of life in the artistic images of the art of cinema.

The profession of an operator in its historical forward movement has come a long and difficult way. It was associated with the dynamics of historical time, changing requirements for imagery and documentary accuracy, the development of visual techniques, and the formation of a screen system. It was the path of creative searches, the path to the audience - with ever-increasing demands for art, for the screen "exit" to ever more massive audiences.

Along with other cinematographic professions, cinematography is developing and improving today. All this naturally determines the growth of the importance and expansion of the possibilities of the work of the operator of cinema and television, the quality of which has noticeably increased, which is especially noticeable in color images.

## **MATERIALS AND METHODS**

On writing the article, number of information was used from foreign and domestic sources. The main theoretical basis of the study was the works of J. Baudrillard, V. Benjamin, R. Bart, M. Heidegger, A. Bergson, S. Zontag. The basis for determining the research methodology was the work of M. Foucault, R. Krauss, D. Batchen.

When analyzing the tradition of studying cinematography, the author relied on studies that address the issues of a methodological approach to the study of the history of cinematography and examine the main historical trends and contemporary problems of the study of cinematography (X.Ikramov, O.Tadjibayeva, A.Ismailov).

In the study of the historical and cultural context of the existence of cinematography, publications on the history of cinematography (M.Ismailov, X.Fayziyev, D.Teshabayev, S.Xaytmatova), literary experiences of cinematographers (F.Verigo-Darovsky, A.Dorn, V.Dobrzhansky, E.Tisse, D.Demutsky) were used. As well as works devoted to the problems of the cultural and social history of cinematography (D.Teshabayev, X.Abul-Kasimova, N.Karimova, I.Melikuziev, Sh.Khusanov).

The objectives of the proposed study require the use of an integrated methodology. The methodological basis of the study was the principles developed in the humanities and based on a systematic approach to the study of cultural phenomena. In the article applied system-historical, descriptive methods. Culturological analysis involves a comprehensive study of the processes and trends that affect the formation and development of cinematography. The article uses the method of comparative and system analysis, the method of culturological description of phenomena.

## **CONSIDERATION**

The cinematography of Uzbekistan has passed a difficult and interesting way. The birth, formation and development of the Uzbek cinematography is one of the vivid testimonies of the great transformations that have taken place in the life of our republic.

In Uzbekistan, film production began in 1924, when the government of the Bukhara Republic signed an agreement with the Leningrad film organization "Sevzapkino" to establish the "Bukhkino" partnership. This organization existed for two years and released two films based on Uzbek material: "The Minaret of Death" and "Muslim Woman".

In 1925, the "Sharq Yulduzi" ("Star of the East") film factory was organized in Tashkent. In 1932, a chronicle sector was created at the feature film studio. Russian cinematographers rendered great help in the creation of filmmaking. These are scriptwriters and directors D. Bosalygo, M. Doronin, K. Gertel, O. Freilikh, N. Klado, L. Seifullina, Ch. Sabinsky, actresses E. Pimenova, R. Messerer, cameramen F. Verigo-Darovsky, A. Dorn, V. Dobrzhansky and others who created the first Uzbek films: "The Second Wife", "The Jackals of Ravat", "From Under the Vaults of the Mosque", "Chadra", "The Leper", "The Covered Van", "The Saint's Daughter" and "The last bek". Along with Russian cinematographers, young Uzbek cinematographers who later became outstanding masters of our national cinematography - Nabi Ganiev, Suleiman Khodzhaev, Ergash Khamraev, Kamil Yarmatov, Malik Kayumov, Yuldash Agzamov, Rakhim Pirmukhamedov, and others took part in the creation of these films. The first Uzbek cameraman Khudaibergen Divanov also filmed his documentaries. The silent feature films released by the Uzbek film studio were of a vivid

agitation and propaganda nature. And the objectives of the documentary filmmakers' cameras were focused on everything significant that our republic lived with. Land reform, the eradication of illiteracy, the rise of industry, the liberation of women, the construction of the first irrigation canals - every step of the republic was captured on film, made up a wonderful film chronicle.

In the first films of the thirties, people of a new social formation - full-fledged masters of a new life ("Rise", "Ramadan", "Boy", "Knife", "Before Dawn") become heroes. During these years, the design of professional Uzbek cinematography takes place. Films are made by N.Ganiev, S.Khodzhaev, K.Yarmatov, M.Kayumov, Y.Agzamov, Sh.Zakhidov, M.Kovnat, A.Rakhimov, A.Saidov, A.Ibragimov, H.Suleimanov, A.Rakhmanov, P.Rasulev, A.Tursunov, and others.

The release of the first sound Uzbek film - "The Oath" (1937) directed by A. Usoltsev and cameraman Simbirtsev, in which the main role was played by Asad Ismatov, was a major event in the formation of artistic cinema in the republic. A notable phenomenon was the documentary film "Tashkent Textile Factory" (1938), shot by Malik Kayumov, who was awarded the Great Gold Medal at the World Exhibition in New York.

The years of the Second World War became for the filmmakers of Uzbekistan a time of selfless labor for the front, for victory.

Many of them went to the front and fought against fascism. Many film masters were evacuated to Tashkent from the central cities of Russia. Among them are M.Romm, A.Macheret, L.Lukov, G.Kozintsev, Y.Protazanov, L.Trauberg, A.Zarkhi and others. Working with such outstanding filmmakers has become a great school of professional growth for filmmakers in Uzbekistan.

In the very first days of the war, the Tashkent studio began to create short feature films. In a short time, the films "We Will Win", "Brave Friends", "Concert to the Front" and others were staged. The directors N.Ganiev, K.Yarmatov, Y.Agzamov, Z.Sabitov worked on these tapes. The films told about the heroism and courage of the soldiers at the front, the selfless labor of the people in the rear. All of them are imbued with a sense of high patriotism.

By the end of 1941, the Odessa film studio, the film crews of Mosfilm, Lenfilm, Belarus Film and the Kiev film studio were evacuated to Tashkent.

In a short time, the Tashkent Film Studio turned into a powerful enterprise that united a large group of creative cinematography personnel, equipped with the equipment necessary for film production. More than one hundred thousand people worked in the studio. The production area was replenished with additional premises. The branch was created in Samarkand.

Major directors M. Romm, Y. Protazanov, A. Zarkhi, I. Kheifits, V. Braun, E. Pencil, L. Lukov, N. Sadkovich, G. Tasin, A. Macheret began to work in Tashkent; outstanding actors M. Straukh, P. Aleinikov, I. Novoseltsev, I. Pereverzev, A. Khvylya, M. Bernes, A. Andreev, N. Cherkasov, L. Sverdlin, N. Kryuchkov, F. Ranevskaya; operators D. Demutsky, A. Pankratiev, A. Ginzburg, A. Lavrik; composers N. Bogoslovsky, D. Klebanov; artists E. Eney, V. Kaplunovsky and many others.

Some filmmakers in Tashkent continued to work on previously started but unfinished films. Lenfilmists A. Zarkhi, I. Kheifits finished the film "His name is Sukhe Bator" here, the director of the Kiev studio L. Lukov completed the filming of the film "A. Parkhomenko".

Along with this, the studio began to create and full-length feature films. At the height of the war in Uzbekistan, films were made: "Sea Hawk" - about the heroism of sailors in battles against fascism (director V. Braun), "Road to the Stars" - about the feat of pilots at the front (director E. Penzlin), "Two fighters" - about perseverance, courage and soldier's service (director L. Lukov), "Man 217" - about the barbaric attitude of the Nazis to people driven to Germany (director M. Romm), "I am a Chernomoret" - about the front-line everyday life of the Black Sea people (director - A. Macheret) and "Gift of the Motherland" - a film-concert showing the heroic work of the people in the rear (directed by K. Yarmatov).

These were passionate, truthful films of the era, crafted by filmmakers with great sincerity. The films "Man 217" and "Two Soldiers" had the greatest success.

During the war, work began on the films "Nasreddin in Bukhara" (director Y. Protazanov, cameraman D. Demutsky) and "Takhir and Zukhra" (director N. Ganiev, cameraman D. Demutsky, artist V. Yeremyan). They appeared on the screen towards the end of the war. In these difficult years, filmmakers of all professions worked side by side at the Tashkent studio, not knowing they were tired. The work of the largest directors, cameramen, and film actors in Tashkent was an excellent school for cinematographers of Uzbekistan. They not only looked closely at the work of their colleagues, but also actively collaborated with them, borrowing a wealth of experience, improving their skills. N. Ganiev worked with Y. Protazanov, Y. Agzamov with V. Brown, M. Krasnyansky with D. Demutsky. Our actors and actresses have starred in the films of most of the major masters. The outstanding director M. Romm, being the artistic director of cinematography and at the same time the Tashkent studio, closely followed the work of Uzbek filmmakers, provided them with invaluable assistance.

This school was very fruitful. At the end of the war and in the first post-war years, Uzbek filmmakers created several talented films - "Takhir and Zukhra", "Alisher Navoi", "The Adventures of Nasreddin", "Pakhta-oy", making a significant contribution to the treasury of cinematography.

Director N. Ganiev, screenwriter A. Speshnev, poet and playwright S. Abdulla took the folk legend about the love of Takhir and Zukhra as the basis for the full-length feature film "Takhir and Zukhra". It is very popular among the people and represents, as it were, an oriental "version" of "Romeo and Juliet" by W. Shakespeare. If the authors of the film were to film the legend in its original form or even in a dramatic version repeatedly staged on the stages of Uzbek theaters, the question of the timeliness of this adaptation in the harsh years of the war would obviously arise.

But the serious work of the authors of the film (director, cameraman and artist) on the legend, the decisive strengthening of the motives of the collision of good and evil made the film not only consonant, but also relevant during the struggle against fascism.

Director N. Ganiev in this film, thanks to the correct selection and in-depth work with the actors, helped the talented performers A. Ismatov, A. Dzhililov, Sh. Burkhanov, A. Khidoyatov to show themselves brightly. In a number of scenes, director N. Ganiev, cameraman D. Demutsky, artist V. Yeremyan show inexhaustible resourcefulness, show

themselves as a subtle connoisseur of human psychology, an unsurpassed innovator in directing and visual plastic.

The success of the film was rightfully shared with N. Ganiev by two excellent masters - cameraman D. Demutsky and artist V. Yeremyan.

During the war years, documentary filmmakers in Uzbekistan also worked a lot and fruitfully. Back in 1932, the republic's documentary filmmakers united into an independent film studio. The Uzbek newsreel studio existed until 1949, then merged with Uzbekfilm. But a little time passed, and at the beginning of the fifties, an independent film studio of popular science and documentary films of Uzbekistan was again created, which is fruitfully operating to this day.

The world famous film "Alisher Navoi", created for the first time in the post-war years, has become a bright page of the Uzbek cinema. Staged in 1947 by director Kamil Yarmatov based on a script by A. Speshnev, Uigun, I. Sultanov and V. Shklovsky, the film took its rightful place in the golden fund of cinematography.

The picture is based mainly on historical facts. Famous researchers of the life and work of the great poet of the medieval East, Uzbek writers Uygun and I. Sultanov, based on reliable sources of the Navoi era, in collaboration with famous scriptwriters A. Speshnev and V. Shklovsky, created a historically reliable, acutely dramatic and at the same time deeply poetic work, which largely determined the success of the future film.

The picture contains a magnificent ensemble of actors. The images of the main characters were brilliantly played - Navoi (R. Khamraev), Khusein Baykara (A. Ismatov), Abulmalik (R. Pirmukhamedov), Madzhitdin (A. Jalilov) and others

The pictorial solution was deeply thought out by the director K. Yarmatov, the operator M. Krasnyansky, the artist V. Eremyan and exactly corresponded to the genre of the historical and biographical film. The artist V. Yeremyan successfully recreated the authentic appearance of the cities and villages of the Navoi era, ancient fortresses, royal palaces and squares. The high ideological and aesthetic level of the film was also achieved thanks to the professional art of the cameraman M. Krasnyansky, the music of the composers R. Glier and T. Sadykov.

The painting "Alisher Navoi" is well known, film critics have written a lot about it, and one need not dwell on its ideological and artistic merits. But it must be emphasized that the film "Alisher Navoi, which has successfully passed through the screens of the world, clearly showed the increased level, great opportunities and prospects of the cinematography of Uzbekistan, he was awarded the State Prize. The authors of the film faithfully followed the best traditions of world cinematography in creating historical films, they made the property the broad masses of the life and work of the great Uzbek poet and thinker, humanist, immortal Alisher Navoi, who devoted his whole life to the aspirations of the people and therefore, retained his name in the memory of future generations. Of course, the birth of this film influenced the further development of Uzbek cinematography, he became a good school for young cinema workers.

In the 50s, "Uzbekfilm" began to create more pictures. New people came to the studio. They brought with them new themes, new solutions, new searches, a new attitude towards life and art. From 1956 to 1959 more than ten feature films of various genres and topics were created at Uzbekfilm. The film directed by Z. Sabitov "Sons go further" based on

the script by Y. German and G. Rest told about the struggle of the Uzbek people in the development of the Hungry Steppe and irrigation of the waterless steppes. The famous film director K. Yarmatov has created one of the best historical films - "Avicenna" (script by V. Vitkovich, S. Ulugzade), dedicated to the great scientist, medical philosopher of the Middle Ages Abu Ali ibn-Sina. The film was timed to coincide with the 1000th anniversary of the birth of the great scientist.

These films have become a significant event in the cultural life of the republic.

Speaking about the works that appeared on screens in the second half of the fifties, I would like to especially note the desire of Uzbek filmmakers to develop modern themes, to keep pace with life. One by one, about ten feature films on a contemporary theme appear on the screens. After a long break, Yuri Agzamov creates "Gulbahor" (script by M. Yelenin, G. Maryanovsky), "Fishermen of the Aral Sea" (script by M. Melkumov, N. Zhapanov), "Enchanted by you" (script by T. Tula and M. Melkumov), director Z. Sobitov puts on the comedy film "I'll Meet You at the Stadium" by Y. Kalabin's script, then the detective film "A Case in the Desert". K. Yarmatov and L. Fayziev in 1959 filmed the tapes "When Roses Blossom" (script by K. Fayzullin) and "Second Blossom" (script by V. Kreps).

The release of such a number of films in a short period of time, given the possibilities of that time, is a noticeable phenomenon in Uzbek cinema. Of course, the weakness of the drama, the incompleteness, the one-sided resolution of the conflict, the schematism and banality of individual images also affected. Films lacked depth of thought and breadth of generalization. However, at their core, they carried an ideological charge and met the urgent requirements of our time. And this is already important for the further development of relevant topics in the cinematography of Uzbekistan.

A sharp rise in film production in the republic, accompanied by interesting and original creative discoveries, is a characteristic feature of a new stage in the development of national cinema.

Starting from the 60s, a new significant upsurge began in the development of national cinematography. A detachment of young directors, screenwriters, cameramen, and artists joined the republic's cinematography.

The volume of production is increasing, the thematic and genre frameworks of Uzbek filmmakers are becoming wider. Large and interesting films "The whole mahalla speaks about it", "You are not an orphan", "Tenderness", "Ulugbek's star" and a number of significant documentaries are released.

In the late 60s and 70s, filmmakers reached a new level in ideological and artistic maturity. Skill and great experience of directors K. Yarmatov, Y. Agzamov, Z. Sabitova, L. Faiziev, H. Akhmar, innovation and search for young directors Sh. Abbasov, A. Khamraev, R. Batyrov, U. Nazarov, E. Ishmukhamedov, A. Kabulova, A. Khachaturov, K. Kamalova, D. Salimova allowed to create significant films: "Tashkent is a city of bread", "Abu Raikhan Beruni", "Days gone by", "Extraordinary Commissioner", "We are waiting for you, boy", "Integral", "Lovers", "Meetings and Separations", "Feat of Farhad", "A Man Goes After Birds", "Bitter Berry", "A Tale of Two Soldiers", "It Was in Kokand" (TV feature film), "Mischievous" and others.

In 1961, by the decision of the government, the chronicle sector of the Uzbekfilm studio was allocated into an independent Studio of popular science and documentary films of

Uzbekistan. Since that time, a sharp rise in the art of documentary cinema began in the republic. A new generation of documentary filmmakers, working alongside the masters of documentary films M. Kayumov, A. Saidov, A. Tursunov, Sh. Zakhidov, A. Rakhmanov, P. Rasulev, I. Gibalevich continue to create the chronicle of the republic with great enthusiasm. The names of directors and cameramen N. Atullaeva, D. Salimov, T. Babadzhanov, T. Nadyrov, T. Ruziev, N. Azimov, K. Khasanov and many others are known far beyond the borders of the republic. Film crews of Uzbek documentary filmmakers could be seen in India and Belgium, Sri Lanka and Canada, Bangladesh and England, the USA, Afghanistan and Vietnam, Malaysia and Pakistan, and many other countries.

The rapid rise of the republic's cinematography began in the sixties. In 1961, "Uzbekfilm" moved from the old Sheikhtakhur madrasah to a new building on the Chilonzor massif. The studio received new production halls and two magnificent modern pavilions equipped with the latest technological equipment. Later, in 1966, a modern science and documentary film studio was housed in a modern building. The team of creative and technical workers was replenished with young cadres who graduated from VGIK, the Leningrad Institute of Film Engineers, the Higher Scriptwriting and Directing Courses in Moscow, as well as graduates of the Tashkent Theater and Art Institute.

All this made it possible to significantly increase the production of feature, popular science and documentary films. In the sixties, "Uzbekfilm" released about 10 feature films, and the studio of popular science and documentary films - hundreds of interesting documentaries.

Qualitative changes have taken place. Young people have actively declared themselves. There was a renewal of creative methods and styles, professionalism increased, thematic and genre diversity was outlined, the disclosure of modern themes became profound.

The arrival of young specialists was conditioned not only by the renewal of themes and styles, but by the professional development of hitherto unused techniques in documentary cinema. Namely: A new approach to the visual solution of the film, shot, composition, vision and attitude. Innovation was conditioned by poetic perception, metaphorical language, philosophical generalization. And it grew up on the soil loosened by such masters as M. Kayumov, M. Penson, A. Tursunov, P. Rasulov, I. Gibolevich, T. Nadyrov and others.

The new wave represented by N. Atullaeva, D. Salimov, T. Babadjanov, T. Ruziev, N. Azimov and others has declared itself with its works in the world cinema. In particular, the film "Desert" became a laureate of the international film festival in Leipzig (Germany) "The Silver Dove" Operator T. Babadzhanov. It was a historic event in documentary films in Uzbekistan.

In 1961, the studio of Chronicles and Documentary Films of Uzbekistan, together with Ts.S.D.F, started a new project. Creation of a full-length documentary film about the Gazoviks of the Republic. From the Uzbek side, leading cameramen T. Nadyrov, T. Babazhanov were involved in the creation of the film "People of Blue Fire" (Bukhara-Ustyurt-Russia-Europe), from the side of T.S.D.F. famous film director-chronicler Roman Grigoriev and cameraman-chronicler Oleg Artseulov. The Commonwealth has given excellent results in the production of joint products.

In feature films, young directors - graduates of VGIK D. Salimov, A. Khamraev, E. Ishmukhamedov came to "Uzbekfilm" with their theme, mostly modern, with their own vision of the world, creative style. Young cameramen H. Faiziev, D. Fatkhullin, L. Travitsky, T. Eftimovsky, A. Ismailov and production designers E. Kalantarov, N. Rakhimbaev, V. Dobrin, S. Ziyamukhamedov and B. Nazarov came to the studio. Many of them are also graduates of VGIK.

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

During these years, masters of the older generation continued their active creative activity - K. Yarmatov, Y. Agzamov, Z. Sabitov, L. Faiziev, M. Krasnyansky, A. Pann, V. Sinichenko and others.

Innovation in Uzbek cinema in the 60-70s began with the young director Shukhrat Abbasov.

In 1960, the director Sh. Abbasov created his first full-length film "The whole mahalla talks about it" (script by A. Ramazanov, B. Rest) and immediately declared himself as a talented and original artist. The comedy film, based on modern material, told about how, along with the change in the way of life and the way of life of the Uzbek people, the psychology of people is changing, he ridiculed the dying world of prejudices in the arrangement of the fate of young people. The main performers of roles in the film, famous film and theater actors R. Pirmukhamedov, L. Sarymsakova, M. Yakubova created vivid comedic images. Director of photography V. Vladimirov, production designer - E. Kalantarov accurately and expressively solved the dramatic inventive plasticity of the film.

Another significant event in Uzbek cinematography of this period was another film by Sh. Abbasov - "You are not an orphan" (script by R. Faizi, director of photography H. Faiziev, production designer E. Kalantarov), which was released on the screens of the country in 1962. The film reliably and vividly tells the exciting story of the adoption and upbringing of children of different nationalities during the Great Patriotic War by the residents of Tashkent Shoakhmed and Bahri Shamakhmudov. The picture "You are not an orphan" was a great victory for the Uzbek cinema. The film captivated the audience with its direct truthfulness, talented directorial decision, brilliant performance of the main roles by actors Abid Jalilov and Lyutfikhanum Sarymsakova, wonderful play of (young) performers. The film was widely shown in our country and in many countries of the world, won a number of honorary prizes and diplomas of all-Union and international film festivals.

The theme of internationalism was continued and deepened in yet another film by Sh. Abbasov "Tashkent is the city of bread" (a screen version of the well-known story of the same name by A. Neverov). This is a significant work of Uzbek cinema of the late 60s. Director Sh. Abbasov, cameraman H. Faiziev, artist E. Kalantarov captivate the audience with sincere love for people, masterful recreation of the era, artistic truth.

In the works of Uzbek filmmakers in the 60s, films dedicated to the heroic deeds of the people during the Second World War should be especially highlighted. These are the tapes of L. Faiziev "Sons of the Fatherland" (script by S. Azimov, N. Rozhkov), Z. Sabitov "General Rakhimov" (script by K. Yashen, I. Lukovsky), R. Batyrov "Apples of 41 years old" (script D. Holendro"), A. Khachaturov "Feat of Farhad" (script by I. Rakhim), H. Fayziev "Come back with the sun" (script by D. Fatkhullin) and others.

The modern theme in the 60s was continued to develop in the films "White, White Storks" directed by A. Khamraev, cameraman D. Fatkhullin, artist Sh. Abdusalyamov, "Insight" by Sh. Abbasov, cameraman M. Penson, "Little Bird" by L. Fayziev, "Rope Walkers" by R. Batyrov, "Boy and Girl" by U. Nazarov, "Towards Conscience" by A. Khachaturov, "Circle" by D. Salimov, "The Secret of Kaniyut" by H. Faiziev, "Tenderness", "Lovers" by director E. Ishmukhamedov, operators D. Fatkhullin and G. Tutunov.

Note, however, that not all films have found a modern theme worthy of artistic expression. Poor knowledge of life, often a conjectural display of reality, insufficient professional skill affected the ideological and artistic level of the films. At the same time, there were also good pictures. "White, White Storks", "Insight", "Suraya", "Circle", "Tenderness", "Lovers", created mainly by young directors, largely enriched the Uzbek cinematography of this period, pushed it forward along the path of creative maturity. They testified to the growing professional skill, to an attempt to comprehend in a peculiar way the pressing problems of our time. These tapes attracted the attention of critics and a wide audience.

The film "White, White Storks" (1966), created by director A. Khamraev, cameraman D. Fatkhullin, Sh. Abdusalyamov, in collaboration with screenwriter O. Agishev, is devoted to moral and ethical problems. She was distinguished by her distinctiveness and talent of the literary basis, directing, cinematography and acting. An interesting creative debate erupted around the film. Some supported him for his straightforward outlook on life and the acutely conflict basis of the work, while others reproached the authors of the film for violating the measure of life's truth, for artificially whipping up a painful atmosphere around the main characters of the film - Maliki and Kayum - and for not quite accurately choosing the author's positions. Such an objective, interested conversation subsequently served as a good basis for enhancing the creativity of young filmmakers of Uzbekistan, for developing a modern theme on the screen.

The young director E. Ishmukhamedov, after graduating from VGIK, directed his first full-length film "Tenderness" (script by O. Agishev, cameraman D. Fatkhullin). They showed themselves to be original, subtle and poetic artists.

The picture is dedicated to a difficult and difficult time in a person's life - the end of childhood - the beginning of adolescence. 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 Sanzhar, Lena, Mamura, such a characteristic detail that helped to achieve a deep poetic embodiment. The film "Tenderness" is a new page in Uzbek cinematography. It was widely shown not only in our country, was a great success, won a number of prizes and diplomas at international film festivals, was noted as one of the best films of cinematography on a contemporary topic.

The next film by E. Ishmukhamedov "Lovers" (script by O. Agishev, cameraman G. Tutunov, artist S. Ziyamukhamedov, 1969) continued the experience of the film "Tenderness" and also solved moral and ethical problems. In this lyrical film story, the authors talked about youth with its amusements and anxieties, with its purity and contradictions, with reflections on the place in life. They tried to look into the essence of the spiritual world of a modern young man, to analyze how his attitude to life and his worldview are formed. The heroes of the picture acquire a sense of responsibility not easily, not by the

beaten path, but at the cost of sometimes painful experiences. And the more the process of the birth of this feeling gets a civic sound in the film, that it is not declared, but, as it were, is created by the whole poetic atmosphere of the picture. The main merit of "Lovers" is that, unlike a number of films about young people, its creators are actively promoting the ideal of a positive hero, a bearer of the morality of society.

The film has a lot of really interesting and talented acting works. First of all, this is a rather complex image of the Motherland, created by the clever and talented Rodion Nakhapetov. A young actor Rustam Sagdullaev made an interesting performance in the film, conquered by the sincerity and reliability of his hero's behavior, purity of feelings and spontaneity. Of course, the film is not devoid of certain shortcomings: in some places the director loses a sense of proportion, and some episodes are drawn out, superficially resolved. However, in general, the director was able to figuratively express his attitude to the problems of our time, he created a film of great sound, which goes beyond the framework of our national cinematography.

Concluding a short description of the artistic cinematography of Uzbekistan in the 60s, we note that the screen artists strove to reveal the true truth of life. Investigating her subtlest connections, they penetrated deeply into the intellectual world of the hero, continued and developed the best traditions of multinational cinema.

In 1970-1971, the creative team of "Uzbekfilm" created a number of films on a modern theme: "Integral" by director Kh.Akhmar, cameraman A. Pann, "Under the scorching sun" by director A. Khachaturov, cameraman A. Ismailov, "Unexpected is near" Z. Sabitov, "Gust" directed by U. Nazarov, cameraman A. Ismailov, "Blind Rain" by A. Kabulov. On the screens of the country there are also films on the military theme "Drama of Love", directed by Sh.Abassov, "cameraman H. Faiziev," Come back with the sun "directed by H. Faiziev, camera operator D, Fatkhullin, as well as the film" Semurg "directed by H. Fayziev, operator A. Pann.

The fact that more than half of the paintings are devoted to a modern theme should be considered positive. These are the films "We are waiting for you, boy", "My kind man" by R. Batyrov, "Admirer" by A. Khamraev, "Meetings and Recessions" by E. Ishmukhamedov, "This Nice Guy" by E. Khachaturov, "Towards You" by A. Khachaturov, "Caravan" by U. Nazarov, films for children "The mountains are calling" by D. Salimov and "Swallows arrive in the spring" by H. Akhmar.

Before embarking on the production, the authors of the tape studied the life and scientific heritage of the great scientist-encyclopedist of the medieval East Abu Reikhan Mohammed Beruni for a long time and painstakingly. Screenwriters T. Bulgakov and Sh. Abbasov managed to show Beruni not only as a great scientist-encyclopedist, but also as one of the greatest humanists of his time, who courageously resisted the attacks of religious fanatics. Events of a thousand years ago pass before the viewer, as if seen through the prism of perception of a contemporary, a person of our era. The main character is credible and convincing - Beruni, talentedly created by the artist Pulat Saidkasymov. His long life, long-term wanderings, achievements in science are shown. The filmmakers sought to reveal the life twists and turns of the scientist, the meaning of his struggle for true science.

The film "Abu Raikhan Beruni" has received wide recognition due to its high ideological and artistic qualities and great professionalism. At the III International Film

Festival of Asian and African Countries in Tashkent in 1974, the film won the prize of the Union of Cinematographers, then participated in the XYIII International Film Festival in San Remo (Italy), received the main prize at the VIII All-Union Film Festival in Kishinev, was awarded the State Prize of Uzbekistan named after Khamza for 1974 year.

The experience of creating documentaries by directors of fiction cinematography is very useful. Their skill has helped the formation of modern Uzbek documentary cinematography. Famous directors L.Faiziev, A.Khamraev, E.Ishmukhamedov, U.Nazarov, E.Khachaturov, A.Kabulov and others have successfully performed in this genre.

L.Faiziev's painting "Living Pages of the Album" (scriptwriters V.Nikolaev, K.Bakhshi, cameramen T.Ruziev, N.Azimov), consisting of five short stories and a prologue, with great persuasiveness and artistic truth, showed the pages of history and modernity.

In those years, a galaxy of professional filmmakers grew up at the Uzbekfilm studio. These are A.Akbarhodzhaev, Khabibulla Fayziev, Khatam Fayziev, L.Travitsky, T.Eftimovski, A. Ismailov, N. Rakhimbaev, E.Kalantarov, V.Dobrin, S.Ziyamukhamedov, B.Nazarov, T.Rizhametov, A. Yunusova, Sh.Irgashev, I.Ergeshev, R.Sagdullaev, D.Kambarova, Tamara Shakirova, Atabek Ganiev, T.Nigmatullin, D.Iskhakov and others.

## CONCLUSION

The movie could not penetrate every home by itself. He got through thanks to television. For television is also like an "illusion", rather a "mirror of the world" burst into the souls, embraced the consciousness of people. Now he is the master of minds and the ruler of desires. Scientific, popular, educational works have been written about these muses, thanks to which we move forward.

Festivals, competitions, shows of various forms and genres are held in the world. The miracle happens all the time. The dialectic of generational change, sows the seeds of novelty and innovation. If you miss one of the miracles, you fall behind forever. To keep in touch with this stream, this book was written, which cannot be considered complete. It only gives a reason for work, for the search for truth for any citizen, artist, researcher, whose views will seriously differ from this search.

The professionalism of Uzbek filmmakers is increasing every year. The masters of world cinema speak about their successes. They paved the way for creative pursuits for the next generations.

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