BG Pulse Journal USA
ISSN:1947-2536 http://www.bgpulseusa.com/index.php/bg

# ARTISTIC IMAGE CREATION IN MODERN UZBEK CINEMA

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https://doi.org/10.5281/zenodo.20473696

**Abstract:**
This article analyzes the process of creating an artistic image in modern Uzbek cinema, the role of actor and director cooperation, the importance of film dramaturgy, and the specific features of acting skills. The article highlights that the perfection of the script, directorial decision, and the actor's creative approach are important factors in the convincing and effective performance of an image in the art of cinema. It also examines the theoretical and practical aspects of the image creation process using the example of famous actors and directors in the history of Uzbek cinema. The common and different aspects of film and theater acting are considered, and the importance of close-up, facial expressions, gestures, and role in the performance of a film actor. The article is devoted to the issues of artistic expression of the inner world and spiritual image of a person in the art of cinema.

**Keywords:**
Modern Uzbek cinema, artistic image, cinema art, acting skills, directing style, film dramaturgy, image creation, film actor, national cinema, script, actor-director collaboration, close-up, role, screen image, cinematography, Uzbek artistic cinema, film aesthetics, character interpretation, film dramaturgy, acting performance.

Cinema is not just events on the screen, but a world of feelings, dreams and truths that resonate in the human soul. Behind each film lies a certain idea, a truth of life and a meaning that calls the viewer to mind. Therefore, the art of cinema is not only a cultural phenomenon, but also an important means of expressing the spirit of society. An actor who agrees to participate in a film takes the script, carefully familiarizes himself with it, and studies the roles of other actors, along with his own role. Because it is important for him to know well that without creative cooperation with all the actors participating in the upcoming film, success in his work is impossible. From the very beginning of writing the script, the screenwriter tries to write the images of the heroes, their characters well and in detail. The deep development of the images by the scriptwriter is the key to the actor's success in the film. Reflecting on his role, the actor can make some corrections, change the actions and words of the hero. The director may or may not agree with this, but in any case, his role in the film will not remain indelible in the mind. In the film “Storm Over Asia” (1964), the scriptwriters K.Yormatov, M.Melkumov, N.Safarov, V.Alekseev, O.Agishev want to tell a story about a young hero. Director K.Yormatov invites Sh.Burkhanov to play the supporting role of Yalangtosh (i.e., the Uzbek Robin Hood). The actor agrees. However, after getting acquainted with the script, he thinks about his future hero, and then becomes convinced that Yalangtosh has dramatic possibilities that the authors have not used. He sees in this image the charming nature, openness, generosity, and strength of the Uzbek wrestler. The actor puts forward his own proposal for the role of the film’s hero. Sh. Burkhanov's ideas intrigued the director so much that he eventually took a risky step - he changed the main character's role, and Yalangtosh, interpreted by

Sh. Burkhanov, became one of the most unforgettable images of Uzbek cinema."[1].

The actor's entry into the image is related to his skill, creative experience, and how well he understands and imagines the role. However, one should not forget that there is one important aspect in the actor's work and the director's choice of actors. If the actor's character does not match the character of the image being created, then the actor's creative imagination comes into play, and the image is interpreted. If the actor's character fully corresponds to the role he is playing, and if it is appropriate, he works on further enriching the interpretation. Directors select actors based on different principles. Actors also imagine and play their roles differently. In turn, the audience perceives and evaluates their work differently. If the role itself is written in an empty and shallow script, the actor will not be able to fully and deeply portray the image he is creating, and it will be difficult for him to achieve the desired result. Directors invite actors with great skill to such empty and shallow roles, hoping that they will breathe life into lifeless images with their performances. "Why do actors agree to such roles?" The question may arise. There are many objective and subjective reasons for this. For example, an actor does not want to go without a role or simply wants to "save" the director. As is known from the history of cinema, the experience of Uzbek cinema in the 1950s can serve as evidence for our opinion. In 1948, according to a special resolution of the Ministry of Cinema of the former USSR, the creation of feature films was prohibited in all national film studios. The revival of national film studios began in the mid-1950s. This process also applied to Uzbek feature films. Around the mid-1950s, Uzbek feature films began to revive. The process was not easy. Because there were no scripts for feature films in the film studios. However, the enthusiasm of Uzbek filmmakers to revive our national cinema was very strong. Therefore, even though the level of scripts was quite low, they decided that it was necessary to create films without delay. Several films were shot. Masters of the Uzbek theater were invited to star in them. The reason for the participation of Uzbek theater masters in such films was, firstly, their appreciation and love for the art of cinema, and secondly, their strong desire to closely assist the selfless masters of Uzbek cinema in their noble aspirations to restore Uzbek art cinema. However, even if the actor uses all his skills and tries, if the dramaturgy is not complete, no matter how high the actor's talent and skill, it is impossible to create a full-fledged artistic image. Thus, as in the theater, the level of dramaturgy in cinema is the basis for the actor to find a successful solution to the image. There are many similarities and common points in the work of an actor in cinema and theater. This is the main reason why theater actors regularly participate in cinema. At the same time, there are serious peculiarities in the work of theater and film actors that arise from the characteristics of both arts. But the most important thing is that the highest goal and task of an actor's work, whether in cinema or theater, is to create a human image with their art. Since the art of cinema is highly close to real life, the actor's performance in a film should be free from all conventions (except for some genres, for example, fairy tales), and should be distinguished by its naturalness and purity (i.e. naturalness). In short, everything in a film should be as it is in life. At the same time, the image that the actor plays should also be.

The content of an actor's film role is also expressed in the naturalness and accuracy of his appearance. The actor achieves the naturalness of the role he plays in close cooperation with the director who is in charge of filming. Each director has his own style of working with actors. For example, the founder of Uzbek feature cinema, Nabi Ganiev, worked with actors as follows: He knew well the professional skills of the actor invited to his film, and when the actor played the role,

[1] Х. Абулқосимова Кино санъати асослари, «ЎзМЭ» -Т.:Давлат илмий нашриёти, 2009, Б-5.

he did not overwhelm him with his knowledge or authority. The director carefully guided the performer on the right path to creating an image. During the relatively short rehearsals, he gave the actor complete freedom and created the opportunity to correctly understand the role. The actors also drew inspiration from him, fantasized about their roles, thought among themselves, and discussed how to better solve a particular episode or role. If during these discussions the necessary solution for the role was not found, the director, together with the actors, tried to further deepen them. Nabi Ganiev worked with each actor playing a role in his films with patience, diligence and love. Therefore, it was Nabi Ganiev who was the first to write a book called “Actor in Cinema” in 1927. In his book, the author described how he understood the role of an actor in feature films, the specific features of the actor’s performance in cinema, and the peculiarities of filming a film.

In Uzbek cinema, Razzaq Khamroev was discovered by Nabi Ganiev. He saw the actor on the stage of the Namangan Regional Musical Drama Theater, fairly assessed his skills, and invited him to play one of the complex roles in the film “Tohir and Zuhra” - the historian-poet Nozim. This was R. Hamroev's first role in the cinema, and his second role was the image of Alisher Navoi in K. Yormatov's film "Alisher Navoi". The actor managed to create many images in Uzbek feature films, and most of them were successful. The foundation for these achievements was laid by N. Ganiev. The actor often recalled the methods of working with the performers of his mentor Nabi Ganiev: "Each of N. Ganiev's rehearsals turned into an interesting conversation, he would talk about the images in the film, and he would listen to us with interest." In this way, this or that hero's image would be honed and become more significant. As the saying goes: "You should play the role without exaggerating. It is better to play it without exaggerating - 99 percent. Because the use of means in moderation is not the enemy of expression." It is precisely this economical, moderate performance that is one of the important features for a film actor. One of the situations that sometimes creates difficulties for playing a role in a movie is the violation of consistency and sequence during the filming process. For various reasons (weather conditions, equipment problems), the filming process can proceed in different sequences. For example, the director, for certain reasons, shoots the film from the beginning, middle, or end. This is a characteristic of the movie. This feature should be in the attention of all participants involved in the film. Such a situation requires great skill from the actor. Because the actor must have studied the character and the sequence of actions well in order to quickly enter the given conditions and play a different version of the event. In the theater, the event begins at one time and lives at a certain time. The actor lives the life of his hero throughout the play. This process continues continuously. According to the great philosopher Aristotle, the hero moves from unhappiness to happiness during the play. In the movie, this process can be repeated. If the first shot shows the hero crying, the next shot should depict his joy and happiness. In this case, the actor is required to play the role in the given conditions. The given conditions are not life itself, but its artistic reflection. Actors who play in a movie for the first time often get confused in such a situation. However, directors pay special attention to debutants at such times. Later, an actor who has participated in a film even once understands and masters this feature of the movie, and the director always guides him.

Another feature of an actor's performance in a movie is to express the character's thoughts through gestures, behavior, facial expressions, and eye gaze. Especially if the image is large-scale, these methods are used more. “Let’s remember the “Hunting” scene from N. Ganiev’s film “Tohir and Zuhra”. The director skillfully used the actor’s (non-verbal) means of expression in creating this episode. The episode is built entirely on actions. The cameraman filmed them in close-ups. Despite its lack of words, the episode is full of the necessary intellectual and emotional foundations. Or let’s remember the episode of the one-on-one fight between Tohir and Korobotir. The reality of

what is happening, the mood of those fighting, the state of Zuhra and her servant watching the fight with anxiety and fear, Korobotir's hatred and anger, and Tohir's courageous struggle are expressed in intense, moving mise-en-scenes and close-ups. In these scenes, the actors are helped by music, and the emotions and experiences arising from their movements become even more impressive"[2].

There have been times in the history of world cinema when actors were selected mainly based on their appearance, and there are still times when this is the case. Because the appearance of the characters is described when the script is written, and the director looks for an actor who fits this description.

In the system of "stars" established in Hollywood, special attention is paid to the appearance of actors, especially actresses. Despite the fact that the famous American actress Marilyn Monroe ("Only Girls in Jazz") had an extraordinary talent, directors paid attention to her external beauty and "exploited" this feature of the actress. Of course, directors strive to have suitable actors play the main roles in their films, apparently they believe that beauty expresses human spirituality. The history of cinema has many examples confirming this opinion of directors, but there are also cases when these ideas were refuted. Appearance certainly has a certain importance in cinema, but it is not decisive.

In modern world cinema, directors primarily prioritize the actor's rich spiritual world, acting skills, and talent. Yes, some films require handsome, muscular, and athletic actors for their characters. However, the general trend in today's cinema is for the actor's talent, intelligence, and ultimately spiritual qualities to outweigh his physical appearance. Unlike theater, cinema has a means of expression called close-up, which is a test of an actor's performance. The close-up is very sharp, delicate, and immediately shows the actor's full potential, acting level, and skill, like an X-ray. Therefore, directors use it with caution.

Modern cinema is able to convey the hero's feelings, thoughts, and inner world, hidden from prying eyes, not only through a monologue in a close-up, but also through a modern film plot or through a visual solution. Since human memories and imaginations are clearly and precisely reflected in the cinema, the hero's soul, thoughts, dreams, hopes, and sufferings deeply move the viewer. Filmmakers have long mastered the art of depicting the inner world of a person in this way, but this method raises it to a level of sharp expression and strong emotionality.

As in the theater, there is a role in the art of film acting. This feature of the actor is more useful in cinema. A number of actors have played almost the same roles throughout their entire creative career: a hero in love, a villain, a funny man, a tough guy, a negative character, a positive character, etc. Often, actors who have played such roles remain in the memory of the viewer for a lifetime. In Uzbek cinema, the comic characters of Sayib Khojaev and Bakhtiyor Ikhtiyorov, such as the father and son in "Yor-Yor", the chicken-raising father in "Tuylar Mubarak" or the Ram in the film "Temir Khotin", Teshavoy in the film "Masharaboz". Although the roles have changed, the images created by the actors have remained the same and have passed from film to film. The role is not only in comedies, but also in other genres. An actor once brilliantly plays a certain role, and then becomes a slave to it for life. In world cinema, the majority of actors play only negative characters or characters of the same plan. The same thing happens with actors Yo. Akhmedov, S. Umarov, M. Abdukunduzov, U. Bakaev, S. Yunusova, M. Azizov, S. Rametova, M. Rajabov in Uzbek cinema: Most of their roles in the cinema are either eshan-u mullahs, or district committee secretaries, noble persons, oppressed Fathers, loving Mothers, ignorant husbands, and stubborn

[2] Х. Абулқосимова Кино санъати асослари, «ЎзМЭ» -Т.:Давлат илмий нашр.,2009. Б-5.

mothers-in-law. Perhaps, the directors invite the above actors to the role based on their appearance, poise in their voice timbre, nobility, and previous performances. Despite the differences in the nature of the roles, the actors play them using the same means of performance.

For example, the highly talented and skilled actress Saida Rametova is a person who has taken a place in the hearts of our people. The actress is an artist who has tried her rich experience in theater in the cinema and achieved a number of successes. S. Rametova has enriched her repertoire with such images as wise women, strong-willed young women, strict mother-in-law, good friends, historical figures, and modern, business women in her creative career. The actress's agility, courage, and naturalness ensure a variety of images, as well as a believable and grounded performance. If we observe the artist's current work in cinema, we see her in the roles of mother-in-law and mother in most films. The actress's curiosity has somewhat decreased. It is observed that the roles of strict mother-in-law in films remain the same in all of them.

The actress was able to demonstrate her acting skills in the role of a Party member in S. Rametova's film "The Fields Left by My Father" (dir. Sh. Abbosov, 1998). In this role, the actress is portrayed as a cold-blooded person, far from the human qualities characteristic of people of the Soviet era. Her response to the main character's phrase "If God wills," "If the party wills," emphasizes that the communist party has the power to decide the fate of a person. The viewer, having seen such a characteristic role in the actress's performance and having watched other roles throughout her creative career, immediately notices the uniqueness of the actress.

It can be learned from the information that the famous Uzbek theater actor B. Ikhtiyorov, who has earned his place in the art of cinema, has also played roles in serious genres with great success. He starred in a number of comedies and we consider him a comic actor. We are accustomed to his unique role and unique means of performing in creating an image. But this actor also has the ability to play a dramatic role.

In 1971, in the film "Shiddat" by director U. Nazarov, B. Ikhtiyorov removed the mask of the role attached to him. He created a sharp dramatic image of a young man named Olim, who dares to openly oppose the expansion of cotton fields at the expense of his family. B. Ikhtiyorov plays this role in a state of intense inner feelings, as a result of which his hero evokes feelings of benevolence in the viewer. In 1977, B. Ikhtiyorov created the image of a village doctor in R. Botirov's film "Ajoyib Hayolparast" who, in the pursuit of quick enrichment, chooses to breed rabbits, but at the same time, as a person, he is becoming smaller and losing his humanity. This role was created by combining the means of drama and comedy, and the actor managed to reveal these two sides of the image in his performance. Directors U. Nazarov, R. Botirov revealed these new sides of the skill of the famous comic actor B. Ikhtiyorov in these films. Namely, in the comedy, he opens his mouth and examines the throat of children who came for examination, gets into several funny situations while trying to make his beloved wife happy, the hero, drunk with his unfulfilled dreams, and drives away the falcon in the sky, fearing that it will attack the rabbits, all reflect the sad state of the village doctor. However, the main character Hasan, whether he gets into funny or sad situations, his only goal is to make his beloved wife happy.

One of our famous actors, Honored Artist of Uzbekistan Abduraiim Abduvahobov, whose role in the film “Shum Bola” determined his future.

The extremely complex main character in the film “Shum Bola”, filmed in 1977 by Davron Salimov, is played by schoolboy A. Abduvahobov. His success in this film inspired him to become a theater actor in the future.

In cinema - in feature films, actors with different acting schools and connections to theaters of different directions can play roles side by side with types. Such a diverse character unity can only

be found in cinema. It is the director's task to assemble an ensemble of actors striving for a single goal. If the director can solve this problem positively, it will immediately give its effect in the film. Sh. The roles in Abbosov's comedy "Duv-duv Gap in the Neighborhood" were performed by actors of the Uzbek National Academic Drama Theater M.Yokubova, I.Boltaeva, actors of the Uzbek State Musical Theater named after Mukimiy L.Sarimsakova, H.Umarov, R.Khamroev, film actor R.Pirmukhammedov, types H.Ishakova, R.Rizamuhammedova, A.Aliyev. Under the direction of the director, such an ensemble of creative people was formed from these performers, as a result of which they brilliantly fulfilled the task set before them. So, it is rare that a type always fulfills its task perfectly. We will not be mistaken if we say that this depends on the director's style of working with the actor.

A good film does not leave a person indifferent: it pleases, makes you think, and sometimes changes your outlook on life. The fate of the characters, the development of events, and the author's idea, as depicted on the screen, take the viewer on a unique spiritual journey. In this sense, cinema is an unparalleled form of creativity that serves to enrich human thought and emotion.

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