

The Artistry in Uzbek Films Based on the Works of Alisher Navoi

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Abstract: This article analyzes the unique style and skills of the artists in animated films created based on the epics "Sabb'ai sayyor", "Farhad and Shirin", "Hayrat-ul abror" in the work of the great thinker Alisher Navoi "Khamsa". The films "Bahrom and Dilorom" and "Black Palace" based on Alisher Navoi's "Sabb'ai sayyor" epic in Uzbek multiplications were expressed in the developed perekkladka technology, original paints during this period. Film artist M. Mahmudov appeals to miniaturists who represent Eastern classical poetry, penetrating deeper into the style of his image. Under the direction of M. Mahmudov, the painting "Lion and Durroj" based on the epic "Hayrat ul-abror" by Navoi was interpreted in unique colors. Another film based on the epic "Farhad and Shirin", which glorifies high love, was screened in A. Navoi "Khamsa". In this epic scenario, E. Khasanova and the director N. Tolakhodzhaev in the co-authorship of the scenario developed, and the artist with A. Guardian the skill of ship was interpreted on the screen of animation.

1 INTRODUCTION

In the second half of the 90s there was a change in the Uzbek multiplication. During this period, the decree on the creation of the Uzbekkino state-owned company gave impetus to a new creative process in the art of multiplication. As a result, this art gradually restored itself and the tendency to create national works began. Attention was paid to the creation of films in the state language. The art of animation has become rich in theme, genre, style, and technology. Also, young artists came and expanded the range of specialists among the leading representatives of the studio.

The emphasis is on the creation of Heroes of the animated films in the national character. The creators focused on creating films based on our national classical works. The images of our great ancestors began to appear on the screen of the multiplier. National heroes were represented not only in their visual appearance, but also in their movement, character, dialogue, and intonation, as well as in the fine decorations on the stage. The great ancestral

figure of the past M. Mahmudov, N. Tolakhodzhaev like, the leader, was reflected in the films of the creators.

2 LITERATURE

On the basis of rare samples of our national classical heritage - the great thinker Alisher Navoi "Khamsa" - "Bahrom and Dilorom" (1996) "Black Castle" (1997), "Farhod and Shirin" (2010), "Lion ila durroj" (2010) multiplication films were created. These films differ from each other in terms of image, style, color, image, and space. The works of Navoi were scripted with the help of Navoi's scientist Suyuma Ganiyeva, mainly director and artist M. Mahmudov skillfully moved to the screen. Interpretation of these literary works on the screen of the multiplication, in which the events of the plot and the expression of heroes cinema M. Mirzamuhamedova passed in the monograph "Uzbek animation". The transfer of these literary works into the language of images, and the

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expression of every detail in them by means of pictorial means, of course, depends on the artist's skill.

It is known that it is an incredibly difficult task to express the goals and ideas in the epic of Navoi, which expresses enormous content, and the Egyptians dial the pearls of the word as pearls, in fine lines. It was who felt it deeply. First of all, M. Mahmudov made a great demand for the script. As the resin reflects the ocean, the creator draws attention to the expression of the echo of the great content in the small film. To screen the work M. Mahmudov begins the story with the first chapter, which connects the seven stories-the epic "Bahrom and Dilorom" (Kadirov et al., 2020).

3 RESULTS AND DISCUSSION

The films "Bahrom and Dilorom" and "Black Castle" based on Alisher Navoi's "Sabb'ai sayyor" epic in Uzbek multiplication were expressed in the developed perekladka technology, original paints during this period. In the process, the film artist M. Mahmudov appeals to miniaturists who represent Eastern classical poetry, penetrating deeper into the style of his image.

As a result, on the basis of the creative quest and fantasy of the artist, the film "Bahrom and Dilorom" is created in the style of Eastern miniature, which expresses the soul of the saga, the artistic beauty of the word art in it, elegance and charm. The personnel of the film was depicted in bright colors, and the dress of the heroes, and the architectural structures were characterized in composition. In the film, Bahrom's high love for Dilorom, his feelings, and his spiritual experiences were manifested in his movement.

A suitable style was found by the artist to represent the soul and senses of the heroes of the work. Although the Film artist aspires to skillfully portray the heroes of the literary work, but the presence of interruptions in the movement of heroes is noticeable. In the process, animators show that the image does not feel spiritual when expressing the movement, emotionality, and mimics of the hero of the work. The skill and experience of the film animator are determined by the actions of the created heroes.

In this animated film, high love, the suffering of King Bahram, mental suffering and experiences, and the expression of thoughts are revealed with the help of visual means without excessive dialogues. In the pen of the King Bahrom artist is a more purvior reflection with a magnificent appearance, a royal dress on the shoulders, and a compact turban on the head. In the film, the socio-political views of Alisher

Navoi are also reflected in the series. That is, the idea that if the king goes to grief, junket, festivals, and hunting, and forgets the fate of the people, kingdom, and retail in the country, he will go to the height of destruction is indicated in the personnel of the work.

Bringing up such glorious human qualities as deep content, High ideas, philosophical, spiritual, and ethic-aesthetic issues about existence, as well as nobility, honesty, and justice raised in the works of Alisher Navoi to the present generation in the language of animation is an exhausting and at the same time betrothal spiritual phenomenon.

Striving for the study of the great thinker's heritage was of great importance in determining the artistic expression of Uzbek animation, the system of visual means, its symbolism, and its semantic character. After all, the legacy of Alisher Navoi is an invaluable source in the section of the so-called Power, the multiplicity of thought, deep meaningfulness in the image, and achievement of polyphonic features, which is distinguished by the same Uzbek national qualities as the first cadres. Uzbek animators feel this deeply and seek to apply more to this great legacy and achieve new artistic discoveries.

The film "The Black Castle" is also directed by the director and artist Created by M. Mahmudov, the space and Heroes of creative film scenes tasvirini represent the atmosphere of the era. The first staff of the film starts with the lines of poetry in dostan, and in the creativity of Oriental musicians, Navoi's creativity is penetrated into the next staff by book illustrations, which serve as a prologue. Such an approach by the artist represented a lyric characteristic of Navoi's creativity.

The scene of putting lipstick on May, when the protagonist King Bahrom's lover Dilorom in the Black Tower suffers in love, is expressed impressively in the grand plan. Stage make-up available details: black, and dark brown in the National ornament of the Citadel, throne, and gate etc., this background is in harmony with the image of King Bahram and the color of his dress. That is, the frame is painted in black, depending on the content of the work. The background of the dial is expressed mainly in achromatic colors.

Under the direction of M. Mahmudov, the film "Lion and Durroj" based on the epic "Hayrat ul-abror" by Navoi was interpreted in unique colors. In this philosophical didactic game, which characterizes human nature in allegorical images of birds and animals, one can think of the harmful consequences of a false saying. The thoughtful content of the Epic has acquired a bright poetic form on the animation

screen. He was brought to the audience in emotional visual images, enriched with interesting adventures. The thoughtful idea that the film is not worn out all the time about the fact that a person is right in life, truthful, and pure in thought and language, has become relevant with its enormous educational significance. The trend of shielding classical works has been riveted and the masterpieces of the world's classical heritage have also been addressed.

Animated work is represented in a bright colorite, the events of the plot take place in a forest landscape. In this card, the artist S.Silka relied on the director's previous works in describing the image of Navoi and his creativity in the first film. The film is made in computer-based perekladka technology, the heroes are depicted in an allegorical image. This film was shot in chromatic colors, different from the artist's previous works, and the image of the heroes was represented by means of computer programs in a way of reconstruction. The movement of the film plot and images was manifested in a strong rhythm, and the edges of the character characteristic of the images of the heroes' mother "Lion and Durroj" were expressed in their facial appearance.

The year of creation of this film (2010) another film based on the epic "Farhad and Shirin", which glorifies high Love, was screened in A. Navoi "Khamasa". This epic scriptwriter E. Khasanova and the director in the co-authorship of N.Tolakhodjayev, the script and the artist A.Gvardin with the skill of guardianship, the animation was interpreted on the screen. High Love in the epic and the national character was expressed in a peculiar style in the movement of heroes. That is, Farhad will fight in his own way and overcome any obstacles. This image is reflected in the scene of the courage of Farhad, when the sweet is flying in the horse, reaching the mountain rock and remaining for some time to fall - raising the sweet on his shoulders with the tulpor. In this frame, the artist represents the image in an underground manner, unlike the cartines of miniature artists of the period when the film was shot, demonstrating the power of Farhad. By interpreting such a picture, the artist conveys to the viewer the movement of the hero.

Painter A.Gvardin in the process of representing the curved epic through the means of images, in the introductory part of the film, He relied on M.Mahmudov's approach. This film also sought to portray the image of Navoi in the exposition. But in this scene, the artist tried to express the creativity of The Thinker, although the features inherent in the spirituality of Navoi did not find their expression. The main characters of the work are Farhad and Shirin, whose image was created in computer graphics, and

their appearance was expressed as the imagination of the artist Guard. But the Sweet literature was not represented in the image and dress typical of the army nationality, as described in the work. In the process, the artist feels that the daughter of the army and the national dress are not well mastered.

It is also noticed that painter A.Guardi uses gradient colors, which are available in computer functions, while the dress of heroes and the image of tulpor are limited to reddish colors, such as pink, and red, and also the details on the background of the scene are disproportionate to the style of the heroes, for example, the image of the mountain, the steppe. That is, the artist's representation of the details available on the background of the staff in the process through the image of photographs did not coincide with the style of the film, that is, the drawing of the heroes. This film A. It was one of the first films that Gardin created in modern technology. In this respect, it was noticed that not only the picture of the film but also the presence of shortcomings in the expression of the movement of heroes.

4 CONCLUSION

In conclusion, it can be said that the transfer of any work to the cartoon language, especially the expression of classical works through the means of images, requires great skill and serious responsibility from the creators. In this regard, it is recommended to pay attention to the deep study of the characteristic and traditional dress of the nation, when creating a multiplicative film on the basis of our national classical works, the movement of heroes, emotions, mimics, intonation and visual appearance, expression of the dress, artist-animators feel the image spiritually. It is also offered:

- expression of thinker Alisher Navoi in Uzbek multiplicity in a modern image and a combination of different technologies based on parables in the epic "Hayrat ul abror";
- in addition to the image of Alisher Navoi, the creation of the image of such great creators as Zahiriddin Muhammad Babur and Kamoliddin Bekhzad on the screen of the multiplication is the result of today's era.

Today, the desire and interest in creating films rich in computer animations is growing, and animators, animators are faced with serious requirements and complex tasks. The main thing is that in animation it is possible to create impossible actions and effects. For the modern animation screen, special effects are used to create images, images,

events and happenings, and various movements. It is also possible to fly, change shape, and recreate in its magical world. The results of this are also noticeable in the animated films created in our country.

As a result of the work carried out in Uzbekistan to develop the industry, animated films in 2D and 3D technologies are being created using special effects. Based on the achievements of Uzbek animation over the past period, over the past decade, Uzbek animation has begun to create films using modern technologies, in particular, special effects in computer graphics.

E. Popov, a researcher, writes about the application of modern technologies in the art of animation, "a modern animated work as a wonderful symbiosis represents all possible types of art and technological innovations. These high concentrations are artistic images and scientific achievements that have a high impact on the spirit of the audience as a stream that penetrates deep into the mind through various ideas" [8.3]. For the modern animation screen, special effects are used to create images, images, events and happenings, and various movements. For example, various cataclysms in nature (sudden changes in nature, social life, upheavals, catastrophes, catastrophes), fantastic fantasy characters, fictional events, happenings, and actions - says M.Stepanova [9.5]. Also, computer animation and special effects for animators in the creation of animated films, the pursuit of the ability to use new modern technical means will further develop the industry.

According to Belgian director R.Serve, the stylistic possibilities of computer animation are still very limited and it will not replace the traditional forms of animated films, but will evolve with them. Animation is a form of visual thinking in which the artist's work is inextricably linked to his or her professional technical knowledge.

The development of world animation and 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. Taking into account the achievements of Uzbek animation over the past period, in the next ten years, Uzbek animated films will move to the creation of films using modern technologies, in particular, special computer effects. Focusing on the importance of special effects in computer animation, the researcher S.Soltani writes that at the initial stage, special effects of the computer were a novelty that was surprising to the audience, attracting attention and benefiting filmmakers. Against this background, the special effects of the

computer are, on the one hand, a tool for enjoyment and, on the other hand, an integral part of the formation of a new type of human thinking. In this sense, special effects have become an integral part of modern cinema. Several animated films with special effects are being created by existing animation studios in our country. In particular, the fact that private studios are creating films rich in special effects and the growing demand for it is developing healthy competition among existing studios. As a result, the number of animated films rich in special effects is growing. Examples are "The Cat with the Light" (2), "Zoroaster" (2005), "The Fat Lover" (2009), "The Brave Chef" (2018), "The Adventures of Aqltoy" (2014), "Rustam" in 3D animation. and Said "(2015) and "Kenja Botir" (2017).

Among these films, the animated film "Dovyurak Oshpaz" (2018) by director N.Tulahodjayev uses a special effect to increase the sensitivity of the characters. The first appearance of this in the work is reflected in the film's exposition, in the effect of "steam" coming out of a boiling kettle in the kitchen - "fire" burning underneath. The use of effects in the plot of the film is expressed following the style of the work. Through these effects, the film's director, artist, and editor tried to convey the plot dynamics of the work more clearly and understandably. The film is interpreted richly and interestingly in the fairy tale genre. The protagonist of the picture, the Traveler, remains able to understand the language of animals due to a mysterious event. As a result, they come into contact with animals such as mice, sparrows, cats, ants, and turtles, which appear in the allegorical image.

The film is about moral qualities such as kindness, mutual assistance, love, and honesty. In the character, movement, and dialogues of the protagonists of the work, the actor is impressively expressed through the rhythm of the voice, special effects, and music. Among these tools, special effects are of particular importance and serve to increase the sensitivity in the expression of plot events. As S. Stoltani writes in his research, special effects are technical tools used in cinema that serve to create images that are not present in reality on stage and can create the illusion of reality in the viewer. For example, various natural disasters, fantasy characters, random non-existent events, happenings, and actions.

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