

THE CONCEPT OF IMAGE IN CONTEMPORARY CINEMATOGRAPHY AND ITS CLASSIFICATION

Sayram Mukhsinaliyevna SOBIROVA

Teacher

Uzbekistan state institute of arts and culture,
Tashkent, Uzbekistan

ҲОЗИРГИ ЗАМОН КИНЕМАТОГРАФИЯСИДА ОБРАЗ ТУШУНЧАСИ ВА УЛАРНИНГ ТАСНИФИ

Сайрам Мухсиалиевна СОБИРОВА

Ўқитувчи

Ўзбекистон давлат санъат ва маданият институти
Тошкент, Ўзбекистон

ПОНЯТИЕ ОБРАЗА В СОВРЕМЕННОЙ КИНЕМАТОГРАФИИ И ЕГО КЛАССИФИКАЦИЯ

Сайрам Мухсиалиевна СОБИРОВА

Преподаватель

Государственный институт искусств и культуры Узбекистана
Ташкент, Узбекистан sayram.sobirova@mail.ru

UDC (ЎУК, УДК): 791.44071

For citation (иқтибос келтириш учун, для цитирования):

Sobirova S. M. The concept of image in contemporary cinematography and its classification// Ўзбекистонда хорижий тиллар. — 2020.— № 4 (33), — Б.275-289.

<https://doi.org/10.36078/1605723359>

Received: October 02, 2020

Accepted: October 30, 2020

Published: November 10, 2020

Copyright © 2020 by author(s).
This work is licensed under the Creative Commons Attribution International License (CC BY 4.0).
<http://creativecommons.org/licenses/by/4.0/>



Abstract. It is well known that cinema has one of the important roles in shaping the worldview of a person and culture with certain features. For this reason, the development of the young generation's ability to perceive works of art and the formation of their aesthetic views, as well as timely and effective satisfaction of the emerging needs, is of particular importance. In this sense, it seems more relevant to show not only the graphic row but the full-fledged images in films. When analyzing and interpreting images based on the achievements of modern cinematography, recognizing each film as an integral system, as well as the role of the image in the system of the constituent components of the film should be established on the basis of dialectical philosophy and dialectical categories and laws of logic. Although the image is a general category for all types of art, its analysis and interpretation require a special approach based on the specifics of each type.

Keywords: film; director; image; aesthetic taste; system; structure; component; national value; universal value; culture.

Аннотация. Кино санъати намуналари инсон дунёкараши, маълум белгиларга эга маданиятни шакллантиришдаги ўрни чексиз эканлиги аллақачон исботланган ҳақиқат. Шу сабаб ўсиб келаётган ёш авлодда бу санъат турига нисбатан эстетик дидни юксалтириш, вужудга келаётган эҳтиёжларини қондириш катта аҳамият касб этмоқда. Шу маънода фильмлар орқали томошабинга оддий тасвир эмас, балки мукаммал образларни тақдим этиш янада долзарб масала. Ҳар қандай фильм образлар орқали шаклланади. Образ таҳлили ва талқинида замонавий кинематография ютуқларига таянган ҳолда ёндашиб, ҳар бир кино асарини яхлит система сифатида эътироф этган ҳолда, уни ташкил этувчи таркибий қисм

бўлган образлар даражаланиши, ўрни, диалектик фалсафа ва диалектик мантиқ категория ва конуниятлари асосида ёрилиши зарур. Образ барча санъат турлари учун умумий категория бўлсада, унинг таҳлили ва талқинида ҳар бир турнинг ўзига хос жиҳатларига таянган ҳолда ёндашув талаб этилади.

Калит сўзлари: фильм; режиссёр; образ; эстетик дид; система; структура; тфрикий кисм; миллий кадрият; умуминсоний кадрият; маданият.

Аннотация. Это общепризнанный факт, что кино принадлежит одна из важных ролей в формировании мировоззрения человека и культуры. По этой причине особое значение имеет развитие у молодого поколения способности воспринимать произведения искусства и формирование у них эстетических взглядов, а также своевременное и эффективное удовлетворение возникших потребностей. В этом смысле представляется более актуальным показать в фильмах не только изобразительный ряд, а полноценные образы. При анализе и интерпретации образов, основанных на достижениях современной кинематографии, признающих каждый фильм как целостную систему, роль образа в системе составных компонентов фильма должна быть установлена на основе диалектической философии и диалектических категорий и законов логики. Хотя образ является общей категорией для всех видов искусства, его анализ и интерпретация требуют особенного подхода, основанного на специфике каждого типа.

Ключевые слова: фильм; режиссер; образ; эстетический вкус; система; структура; компонент; национальная ценность; универсальная ценность; культура.

Introduction. The decree of the President of the Republic of Uzbekistan Sh. Mirziyoyev of 29 December 2017 “Accepting the conception on the further development of the national culture” is the evidence that Uzbek cinema has begun a new stage of its development. So, the following are established as the primary goals of the conception:

“to preserve the historical and cultural heritage and to use them in the upbringing process of the younger generation;

to develop the consciousness of young people to national and universal values;

to use innovative ideas and technologies efficiently for research and promoting the culture more actively;

to regard the national culture as a part of the world culture, at the same time paying attention to the equality and respect for human rights”(1).

The role of film art in the life of people is incredible, as it is closely intertwined with every nation, culture. Film is a type of art as literature, music, and painting and it depicts life with the help of images as any other type of art. Film art chooses images as a means of depiction. This type of art illustrates the complications of life, concerns, wishes, intentions, and the ways of thinking, worldview, national peculiarities, and beliefs of people with the help of images. It is worth noting that the main purpose of the art is to affect the feelings and thoughts of people and to cultivate a highly moral personality.

One of the main issues of this sphere is to raise the quality of films to a new level, in particular, to spread and foster the culture, to bring the young generation on the basis of its achievements, to fulfill expectations of contemporary people to see films with comprehensive and powerful images. To carry out the above-mentioned ideas we should make a profound scientific analysis of our feature films taking into account the national

peculiarities and the achievements of the world cinema, and consequently produce competitive films.

The success of any future film is determined by the requirements of the universal measures. The production of such films can be increased via in-depth, objective analysis.

Uzbek cinematography should settle crucial issues. This is clearly reflected in the President Sh.M.Mirziyoyev's following words "Today when a bitter struggle among different ideas and ideologies for gaining the hearts and the conscious of the people and, especially, the young generation – is intensified, we should use the immeasurable possibilities of the cinema more effectively, which is regarded as one of the most popular art of our time" (3, 1).

Indeed, cinema, which is the most popular type of art, has a unique opportunity for affecting feelings and thoughts of people and thus cultivating a highly moral personality. Analyses and classification of the elements of the existing national films play an important role in the accomplishment of these opportunities.

Today, almost all subjects are studying and analyzing their object of study as a coherent whole system (12, 55–152). However, this approach has not yet been fully employed in the analysis and classification of feature films proposed by Uzbek film theoreticians, filmmakers.

The concept of the system has been described sufficiently and in detail in the scientific literature. For instance, Professor A.Nurmonov gives the following description to the notion: "... system is a unified whole which consists of the relationships of two or more interrelated elements." (15,6)

Since any existence functions as a whole system (one single system), the existing system consists of its constituents (units, elements) (17, 150–151). "Element s a part of interrelated things and phenomena that constitute a whole system. The structure is a way of relations of parts that constitute a whole system, the law, and the entire system of relationships all over the whole. The concept of the structure stands for the stability of the system against any external and internal processes (sustainability)" (17, 150).

For all the reasons mentioned the system has the following important features:

1. The system is a whole, one single existence.
2. System has structure.
3. The system consists of elements that form a unified whole.
4. The units of the system are not an assemblage of simple elements, but rather they depend upon, and affect one another.
5. Any element of a system has specific functions within the same system and within the same structure.

In fact, it is not a new phenomenon to analyze and classify the studied object on the basis of the concepts system and structure. For example, the scientific works of D.I.Mendeleyev (1834–1907) in chemistry, A.Einstein (1879–1955) in physics and F. Sossyur (1957–1913) in linguistics. If we take a closer look at these issues, understanding the phenomena as a whole and part, system and its constituent elements (substantia and accident) have already existed in the Eastern philosophy. The philosophical views of Forobi (873–950) (7,76-77, 174-180), Jaloliddin Rumi (1207–1273) (16, 148, 152–153), Alisher Navoi (1441–1501) (13, 200–202, 401–401) are the excellent examples.

For example, in Alisher Navoiy's "Lison ut-tayr" (1498–1499), given a story that describes a group of blind people who have traveled to India and what they have learned about the elephant there. The purpose of this story was to reflect upon the system and its constituent elements, flexible

structure of the system, the interrelated elements in the system through the scientific and artistic ways. To prove our thoughts the following lines from the story are offered:

Prosaic form: "Listen! This incident may serve you as a good example. They say a group of blind people was either roaming or captive in India. By the will of fate they somehow returned again to their country. Someone asked them: "Did you see an elephant?" "Yes, we did", they answered. "If you have seen the elephant, tell us about it", said the person. Actually, they did not see an elephant and they did not even really inquire about it either. However, each one of them had touched different parts of the elephant and so had some knowledge about it. Therefore, the one who felt the elephant's legs said it looked like a pillar, and the one who touched the elephant's stomach said that it did not look like a pillar, but a mountain. The one who held his trunk said it resembled something of a dragon. The one who was informed of its teeth said that the elephant consisted of two bones. The one who was enlightened about the elephant's tail compared it to a dancing snake. The one who touched the elephant's head explained that it was the top of a peak, and the one who felt the elephant's ears said that it was two wafting fans. All of them spoke this way since they were blind.

In fact, what they said was not correct at all. A leading philosopher, who was a master in the field of elephants and had Indian ancestors, listened and did not reprimand anybody but said: "These blind men all shared what they knew about elephants. They all made contradictory statements, however, not one of them saw the elephant. But if you put everything what they said in order, you will have a definite picture of what an elephant is." (13, 200–202, 401–401)

It is clear that theoretically realistic scientific deductions arise if only the studied object would be considered as a system.

It is evident that the system-structured, system-functional, structural-semantic analysis and classification of fiction films produced by the Uzbek national cinematography are based on the principles of dialectic logic and dialectic philosophy and the criteria of the system concept are one of the most important issues facing today's cinema.

In this sense, system structural, system-functional, system-semantic approaches to the description of the concept of the image, as well as the analysis and classification in accordance with these criteria would be one of the most appropriate ways from the methodological point of view, since everything in the world is a unique system. Accordingly, the image is a system, which has all the characteristics and features inherent to all other systems. Particularly, this system consists of a structure and interrelated units of this structure. In cinema, the image which can comprise all aspects of the system is regarded as a full-fledged image. The image interpreted in the system-level can convince the audience.

Image is a universal concept, as it is a common concept for all kinds of art. However, it is shaped and displayed in different ways in different forms of art. For example, in painting images depicted in fine arts, sculpture, fiction, theater, and cinematography differ by the means of implementation. For example, when in painting it is expressed with the help of colours, shape, rays, in literature it is expressed in words. But the image created in the film art is not just a product of the actor's efforts, but the result of a synthesis of the work of the director, operator, composer, and other members of the film crew as The Well. Because the painter is alone in front of the canvas and creates images himself. So does the writer, he stays alone with pen and paper. The sculptor being alone in front of the stones creates

images, even if the image is a universal concept, in different kinds of art it will be formed and expressed in different ways.

Since the image is a universal category in art we find many definitions of an image in artworks.

An image is a visual representation of something.

According to the great philosopher Aristotle, without image, thinking is impossible (21). Image is a universal category in art. It is the depiction, interpretation, and perception of life through the creation of objects that produce an aesthetic effect. The term "image" often refers to an element or part of an artistic whole, generally a fragment as it possessed to an independent life and content. In a more general sense, an artistic image is the very basis of a work of art from the viewpoint of the work's expressiveness, intensity, and meaningfulness (20).

In comparison with other aesthetic categories, the artistic image is relatively late in origin. The rudiments of a theory of artistic images may be found in Aristotle's doctrine of mimesis, that is, the artist's free imitation of life, insofar as life is able to produce integrated and internally structured objects; Aristotle noted the aesthetic satisfaction to be gained from such imitation (20).

If the art depicts life in an artistic image, as Aristotle stated, the question arises: "What is an artistic image?" The shortest definition given by the professionals is the following: "The picture embodied with thoughts, feelings, emotions, and experiences of the creator is called an artistic image" (19, 10)

From the description of the artistic image, we can conclude that the artist does not just express his thoughts in his work, but also conveys his feelings and emotions.

It should be noted that the concept of image is understood in a narrow and broad sense. In the broadest sense, the term image describes a picture of life embodied with thoughts, feelings, emotions, and experiences of the creator, in a narrow sense expresses a picture of a person depicted in a work of art.

For the image understood in a narrow sense of the term, when it expresses a picture of a person depicted in a work of art, the following definition is given:

"An artistic image in the literature is a picture of an individual person, which embodies the common typical features of people and has an emotional impact." (18, 45)

Each form of art has its own system and film art is no exception. An artistic image plays an important role in the structure of the film language. Through the artistic image we perceive the common reflection of reality in a single situation, M. Khrapchenko differentiates the concepts of image and artistic image. Unlike "the image" as a general concept which "is a photograph of the surrounding world observed by a person", the artistic image "is the result of a complicated transformation of impressions and observations of life. Its essence is defined primarily by the facility to generalize reality and human experience." (6, 104–109). V. Ivanyshyn in his Essays on Theory of Literature puts forward that "an artistic image is a specific form of the aesthetic and sensuous exploration (perception and reflection) and transformation (generalization and modeling) of reality; specifically-perceptual idea that influences both feeling and consciousness." (10). O. Zabarny admits that "the instructional and educational functions of literature are performed mainly by means of artistic images; in comparison with other components of a work of fiction, images are the most important ones in terms of expressiveness, intensity, and

meaning of the work.” (6, 104-109). Hence, artistic images impart an aesthetic value to a film, it is one of the key components of a work of art. The profound research of this category contributes to a deeper comprehension of the ideological content and the artistic peculiarities of a film.

Therefore an artistic image has a multi-aspect and polysemantic character that consequently gives the ground for their classification. There are many classifications of the artistic images, here we present the one that is regarded as the most complete which is suggested by V. Ivanyshyn. The artistic images have been studied according to various criteria:

- the subject of the representation:
 - the images of the people (images-personages, images-collectives, assembly images),
 - the images of the scenes, animals, buildings, phenomena, landscapes (rural, urban, industrial, marine, space, interiors, and exteriors);
- the function in the text:
 - the main, secondary, incidental;
 - c) the character of generalization: typical, exceptional, ideal, etc. (6, 104–109).

The typology of images according to V.L. Udalov can be represented in the following scheme:

Types of the artistic image:

- I. Outer structure:**
 - a) micro image;
 - b) macro image.
- II. Inner structure**
 - a) image-characters;
 - b) main poetic character
 - c) image-circumstances (background circumstances, characteristic circumstances) (6, 104–109).

With the help of this classification, we can carry out a detailed research of the artistic image which has a complex and unique language. As a result, we can reach deep and meaningful comprehension of the form, theme, and the idea of the analyzed film, which will assist to understand properly the content and the meaning of the film.

A micro image is described as (“the smallest unit of a literary work of art”) and macro image (“a personage in a novel, a play or a film”). According to the inner structure, the images are divided into images-characters and images-circumstances (6, 104–109).

So, an artistic image is a universal category in art. Many specialists classify them according to their types and genres into the following groups:

- a) Epic images — Алпомоиш, Барчин (“Алпомиши”); Алпомоиш, Барчин (“Алпомиши”);
- b) lyric images — a lyric hero
- c) dramatic images — Кўчкор, Аломат (“Iron Woman”);
- e) imaginary-philosophical images -dev (in works of folklore);
- f) legendary images — Аржун (“Mahabharata”);
- g) mythological images — the image of Khidr;
- h) symbolic images — foxes (cunning man), wolf (crooked person);
- i) allegoric images — bear (in the animated cartoon in “Two friends”);
- j) satirical and humorous images — the image of Nasreddin Effendi (9, 25).

This classification is an interpretation of the images according to their types and genres. While the art is characterized by dialectical features, then the concept of image is also governed by the law of dialectics.

It follows that in the course of time, new images appear, which do not fall into the above categories. It is a law of dialectics.

The presented classification of the image is peculiar to the cinema too, which is a special kind of art.

Above we talked about some scientific aspects of the image that is suggested by the theorists.

An artistic image is a cinematic device to express an idea. What types of artistic images are more preferable to use in certain circumstances? Finding the most suitable one has been always an extremely challenging task for the filmmakers. Here we tried to get an answer to this and other important questions.

K. Sizova considers that the author's world-view, his perception of reality are reflected in the system of artistic images. Consequently, one can speak about the objective-subjective nature of the image structure in a work of fiction (104–109). Therefore, an artistic image is a device that shows filmmakers attitude towards certain things, his or her unique vision, and position. So, artistic images will be exposed to the authors' personal traits. The usage of an artistic image will create some poetic mood and enhance the aesthetic value of the work when it is used properly and aptly. However, there are situations when only auteur audience can detect it and grasp the meaning of a particular artistic image. So filmmaker should always take into consideration why he or she applies it, for whom does he or she makes a film and show his/her attitude towards things in that way which will give a chance to uncover the reason of its usage in the part of the work.

The inner form of an image is personal and bears the indelible impression of its creator's ideology and his/her selective and creative initiative. Consequently, an image represents the creator's evaluation of human life, has cultural value, and expresses historically relevant tendencies and ideals. Nevertheless, as an organism that vivifies literature or art, an artistic image constitutes a sphere in which the aesthetically harmonizing laws of life function to the utmost.

Images in the artworks also serve as visual clues to the audience. While watching a film in each frame we encounter certain things — elements of the setting (time and place, indoor/outdoor), action, character, sound components — that can help us to establish genre, distinguish characters' roles, predict narrative development, and so on.

Thus, the role of images in interpreting films more effectively is crucial.

In understanding works of art, some images stay the same but some change according to the audience.

Deleuze in his *Cinéma 1. L'Image-Mouvement* (The movement-image) argues that cinema immediately gives us movement image (8, 12).

The moving image is a shared and vital global language. Moving images are also important in their own right as a valuable part of our culture. Moving images need to be 'read': camera distance, angle, lighting, and the place of a shot in a sequence, all affect how the film is interpreted.

Timing, pace, and editing are essential elements in presenting a concise message about the design context or a proposed solution to consider why the shot has been set up in this way, and what differences another set-up would make.

Some things are easier to show than narrating in moving images, and vice versa.

Different camera positions, settings, lighting convey ideas and information in different ways. Everything that is seen and heard is chosen

deliberately by the director, writer, and designer in order to signify specific things.

Moving images are created with the performance — gesture, facial expression — of the actors, the composition — camera angle and distance — of the shot the dress, and props, and setting. They present information via combinations of sound and image. Furthermore, sound can be categorized into sound effects, dialogue, music, and silence; sound can work to reinforce, motivate, or counterpoint action; effects are achieved through the combination of image and sound.

The film has its own language, conventions, and genres. Meaning can change when information is presented in different forms. Values, ideas will be represented in different ways according to the form, genre, and intended audience. Moving image is one of the effective ways of presenting them effectively. Nevertheless, they are more appropriate for some kinds of content or structure but not for all.

From the foregoing, it becomes clear that the best works created by Uzbek cinematographers should be widely studied and promoted on the basis of advanced methods. In this sense, we are going to review the interpretation of the images of Y. Azamov's film "The Days Gone By" (1969), which is one of the best examples of the Uzbek cinema. The images of Yusufbek Hachi, Mirzakarim Kutidor, Otabek, Kumush, Zainab, and other film characters play an important role in the system-structural and system-functional content of the film. In particular, we can say that the inner world, relationships are clearly reflected and found their brilliant interpretations in the images of Yusufbek Haji (Abbas Bakirov), Otabek (Ulmas Alikhodjaev), Kumush (Gulchekhra Jamilova), Zainab (Gulchekhra Zufarova), Usta Olim (N Rakhimov), Homid (H. Umarov), Sodik (J. Hamraev), Khudoyorkhon (T. Yunusov), Azizbek (Y. Akhmedov), Musulmonkul (S. Tolipov), Jannat (M. Rakhmatullaeva), clown (B Ikhtiyorov). For instance, the image of Yusufbek Hajji (A. Bakirov), who showed the typical Uzbek character, with its rich external and internal world, is astonishing. A real Uzbek person's spiritual world acquired a monumental illustration in Abbos Bakirov's play, his behavior, facial expressions, mental balance, speech and moral. No doubt that such set of good virtues forms a single whole. Tarkovsky discusses such type of perfect image from the practical and theoretical points of view in his work "Lectures on film directing" (22).

Furthermore, we can also apply the above-mentioned ideas on the interpretation of the images of Hasanali (Habib Narimonov) and Mirza Karim kutidor (R. Khamrayev). For example, the image of Hasanali can easily attract the viewer with his simplicity and sincerity, we acquire that he is a loyal and honest person.

Images of Otabek and Kumush are complex images that require complex psychological interpretation. U. Alihojaev and G. Jamilova successfully coped with this difficult task. One of the most important aspects of the interpretation of images is the problem of transmission of the national mentality. If each film is based on the vision, listening, perception, comparison, and understanding of the audience, the audience should easily note the national identity of the film. The concept of space and time, as well as the anthropocentric concept, the national spirit should be clearly reflected in any genre of cinema (comic, dramatic, melodramatic, etc.). It is true, that any film essentially reflects universal values. First of all, it is necessary to describe the characteristic of the national mentality. Any art prescribed to a high level expresses the way of life, the joys, the aspirations of people, dreams of those nations to which it belongs. It shows the national

originality of this work. On the basis of the national identity, one reveals universal human values, universal human problems. Obviously, any work is characterized by national identity. For example, when we watch "Titanic" (1997 J. Cameron) and "The Old Man and the Sea" (1990 J. Taylor), we see that every image, every detail, every scene, indicates to the national roots of the film. Each picture and image in the Titanic (1997 J.C. Cameron) clearly and unambiguously describes the peculiarities of the Western mentality. The behavior and movement of each image, the way of thinking, the relationship with people around, and the speech clearly reflect the characteristics of the Western person. For example, the interpretation of Rose and Jack's images is a good example.

As we talk about the Western mentality in Western films, we can speak about the nature of the East in the eastern cinema. Iranian film director M. Majidi's films serve as a good example of the eastern cinema. Uzbek cinema as an integral part of oriental cinematography reflects the national spirit, psychology, worldview, values of the Uzbek people. After watching the film "Days Gone By" by Y. Azamov (1969) the viewer clearly realizes that this film belongs to Eastern nations, to the East. Love, kind deed, respect for the elderly, a sense of duty towards parents, a deep understanding of the sacred concept of family and commitment, and respect for them are quite convincingly depicted in the image of the main and secondary characters of the film. The relationships between Yusufbek Hoji and Otabek, Mirza Karim Kutidor and Otabek, Otabek and Hasanali, Otabek and Kumush, Otabek and Zainab is a good example. When we talk about eastern and western cinematography, i.e. a comparative analysis of the images of Otabek and Jack, the main characters of the films "Days Gone By" (1969 Y. Azamov) and "Titanic" (1997 J. Kemerov) one of the most striking achievements of Western cinematography, one can detect a unique artistic interpretation of the concept of national identity.

The classification process is based on the similarities and differences between classified things. We can show this in the formula:

$$\text{Classification} = (\text{Similarity} + \text{Difference})$$

$$C = (S+D)$$

In the process of a comparative classification, we will focus on the aspects of the similarities and differences of films that are considered. The script of "Days Gone By" (1969) is based on a previously existing literary text written by Abdullah Kodiriy, the great representative of the Uzbek literature ("Days Gone By" 1926) novel. The work depicts the history of the Uzbek people, that is, the events of the era of the Khanate and the occupation of the lands of the Khanate by the Russian Empire. This novel was published in 1926. The film was shot in 1969 under the script of S. Muhammedov. Obviously, the script of the film is based on a pre-existing work of art. The film reflects the specific historical background of the Uzbek people and the complexity of historical reality, the spirit of a certain epoch, the consciousness of a nation, the consciousness of people, the identity of a nation, and the problems of the time.

Although the film is about the past, every detail in the film will charm the audience and lead to the spirit of the time. Particularly, the interpretation of images (Отабек – У. Алихожаев, Кумуш – Г. Жамилова, Юсуфбек – А. Бакиров, Ўзбек ойим – М. Ёкубова, Мирзакарим кутидор – Р. Хамраев, Зайнаб – Г. Зуфарова, Уста Олим – Н. Раҳимов, Хомид – Ҳ. Умаров. Содик – Ж. Ҳамраев, Қорбоши – Р. Пирмуҳаммедов, Худоёрхон – Т. Юнусов, Азизбек – Й. Аҳмедов, Ҳасанали – Ҳ. Наримонов, Жаннат – М. Раҳматуллаева, Машарабоз – Б. Иҳтиёров) ensured the success of the film. There are no unconvincing images in the

film, all the images are very convincing, there is no false. Even secondary and incidental characters surprise the viewer. For example, the image of Jannat Hola (M. Rakhmatullaev). Not only acting skills, but also professionalism and dedication to the profession of the director, camera operator, artist, and others played an important role in the interpretation and transmission of this image. Since there are such nuances as the maximum preparation of the set, chosen clothes for the actor and make-up without which the actor cannot convey and show a full-fledged image that would earn the trust of the viewer. The actor should reflect the inner and outer world of his/her image regarding the period that is depicted in the work. The image of Jannat hola shows not only the internal psychology of the image but also the mood and tone of that period that is conveyed convincingly. We admit this as an indicator of the success of the Uzbek cinema in the late 1960s. The work was shot in 1969, now it is 50 years old. For 50 years, this work has continued to attract thousands of viewers. This is an excellent trial period for the film. This film was able to withstand half a century and never ceased to capture the hearts and minds of the audience during this time. This proves that the film "Days Gone By" (1969) is well-designed and sophisticated from an artistic point of view. It is no secret that many films cannot stand the test of time. This fact does not require evidence from a scientific point of view. It is no secret that we need such highly artistic films as "Days Gone By" (1969). We will achieve our goal only when the national spirit is deeply rooted in the minds and consciousness of young people. Obviously, in the film "Days Gone By" (1969), not only the main characters but also secondary and incidental images showed excellent artistic performance; this and other aspects put the film on par with "The Old Man and the Sea" (1990) and "Titanic" (1997), which are considered one of the most popular films in the world. It is necessary to pay attention to the fact that during the production of the film "Days Gone By" (1969), the technical capabilities of cinema were low. In the films "The Old Man and the Sea" (1990) and "Titanic" (1997), the most advanced computer technologies were used. At the time of the release of the film "Days Gone By" (1969), computer technologies have not yet been applied. Nevertheless, the filmmakers were able to successfully complete their work, that is, they were able to accurately reflect almost every framed shot, convincingly and realistic, as an exact reflection of reality.

The events that will take place in the *Titanic* mainly occur in the ship, sailing from one place to another. This film is based on historical facts and associated with shipwreck events. Even though the films "Days Gone By" (1969) and "Titanic" (1997) portray different epochs, both films show and sing genuine love. This idea is conveyed in both films by the images of the main characters. However, these pure human emotions are reflected by the criteria of national identity, characteristics, that is, the love between Rose and Jack is Western-type of love, while the love between Otabek and Kumush is Eastern love. At the same time, the theme of love found its interpretations which correspond to its era. Since there is a significant difference in understanding and attitude to love in the consciousness of a person during the times described in the events of the "Days Gone By" (1969) and in the consciousness of the modern person, the attitude of the modern national consciousness to love changed significantly to the positive side. Both films show the idea that a person should remain a sophisticated human being under any circumstances.

There are similar and distinctive features between these films regarding the classification of the films "The Old Man and the Sea" (1990. J. Taylor) and "The Well" (2014. M. Abdulholikov). In both films, we

come across a person striving for achieving his goal. The logic of the “Old Man and the Sea” (1990) is that man cannot be defeated. This idea is reflected in the image of the old man, in the image of Santiago. He is confidently moving towards his goal and tries to overcome obstacles and hurdles. At first sight, Santiago seems to be as though he were a loser at the end of the film. In fact, the actor Anthony Quinn (Santiago) was able to imagine and create the image of an invincible person. Muhammadiso Abdulhairov in the film “The Well” (2014), in the image of Elmurod (Lallai) at first glance, creates the image of a credulous, naïve, gullible person who at the same time very submissive to those around him. In fact, the image of Lallai is imbued with the characteristic features of the image of Santiago. An idea that it is impossible to defeat a man from “The Old Man and the Sea” (1990) is reflected in the image of Lallai. We have come to this conclusion due to a comprehensive analysis of the image Lallai. Because the image created by Muhammad Abdulhayrov is based on such human qualities as patience, endurance, confidence in overcoming any difficulties, and, most importantly, he does not deviate from honest work. The image of Lallai by its honesty, sincerity, diligence makes the viewer think about life. These qualities can also be found in the image of Santiago in the “Old Man and the Sea” (1990). Both images reflect the true human qualities, the true human character, real human psychology. At the same time, the honesty of these characters proves their high spirituality. They are ordinary people. One is a simple fisherman, and the other is a simple well digger. However, a large spiritual example is hidden in the essence and content of these characters (images). The actors were able to skillfully illustrate this spiritual secret through their created images.

Obviously, we should not appreciate the main character of the film “The Well”, according to external features but on the contrary, we should appreciate his inner world and the degree of spiritual perfection. Only in this case, we can understand that the image created by M. Abdulkhairov has risen to the level of spiritual perfection. In Alisher Navoi’s work “Hayrat ul-abror” (1483) genuine human is characterized by three important qualities: patience, thankfulness, and modesty (14). These concepts are reflected in the images of Santiago and Elmurod. That is why we can say that these images are an example of moral lesson, instruction for the audience. In fact, Santiago symbolizes western patience, western thankfulness, western modesty; eastern gratitude is observed in Elmurod (Lallai). In fact, as Mir Alisher Navoi says, patience + thankfulness + modesty are universal values.

Directors J. Taylor and M. Abdulholikov with films “The Old Man and the Sea” (1990) and “The Well” (2014) had set a big goal, and to some extent, reached it. The main message of the films is to glorify humanity.

From the above analysis, we can draw the following conclusions:

1. Conducting a comparative classification of the films “Days Gone By”(1969) and “Titanic”(1997), “The Well”(2014) and “The Old Man and the Sea”(1990), we claim that there are common intersections in the ideological message of these films. Genuine human qualities are praised in all of these films.

2. All these films are imbued with an idea, that people should not lose human appearance, human nature and human logic even in challenge and change times of. This universal concept is reflected in the images of Otabek (O. Alikhodjaev), Kumush (G. Jamilova), Elmurod (M. Abdulhayirov), Santiago (E. Queen), and Jack (L. Di.Caprio).

3. The films “Days Gone By” (1969) (in images of “Otabek” and “Kumush”) and “Titanic” (1997) (in images of Jack and Rose) show the

true human love. In particular, understanding and respect for each other, working together to achieve goals and aspirations. It is worth noting that Otabek and Kumush and Jack and Rose have their own characteristics of love. This feature is characterized by the period reflected in the film, national identity and mentality. The film "Titanic" (1997) depicts the life of the West; "Days Gone By" (1969) depicts the life of the East. The filmmakers were able to create this unique picture, a unique image, and the originality of the West and East. At the same time, universal concepts uniting the people of the West and the East have found their artistic interpretation too, since these concepts are the concepts that are inherent to all of humanity.

4. The main characters of the films "The Old Man and the Sea" (1997. J. Taylor) and "The Well" (2014. M. Abdulholikov) are ordinary people. Their age is different - one is an old fisherman, and the other is a The Well digger. Santiago and Elmurat are the images of those, who are masters of their works. There is no deception in their character. They work hard and more masterfully than others. Honesty, punctuality, patience, and the desire to complete the work are the aspects of their characters. Elmurat (Lallai) is portrayed more naïve than Santiago. We should not forget that filmmakers (writers, directors, actors and others) implied an implicit meaning to this image, they wanted us to focus on the inner world of this Lallai. There is a subtext here. The viewer who turns their attention precisely to this aspect will perceive the true inner world of Lallai and understand how delicate and subtle it is.

5. In all the films listed above, special attention is paid to the reflection, description of the national mentality. The national character is vividly depicted especially in the films "Days Gone By" (1969), "The Well" (2014) and "Titanic" (1997).

Undoubtedly, the problem of creating an image in a film is the most important issue. Young directors should make scientific, theoretical and practical deductions based on the achievements of our national and world cinema. The films "Days Gone By" (1969 Y. Azamov), "The Old Man and the Sea" (1990 by J. Taylor), "Titanic" (1997 by J. J. Cameron) and "The Well" (2014 M. Abdulholikov) serve as a good practical guidance. Since the art is a means of upbringing, it is important to keep in mind that the above films play an important role in this process, as they are one of the best examples of art that work for the spiritual nourishment of people, affecting their minds and hearts.

Conclusion. We should up bring our youth (2, 37–57) in standards of the highest moral (5, 115, 200), the highest justice (4, 15, 29, 54, 63–64, 94, 99–100) and highest true reality (14, 139, 303). The upbringing of the younger generation is an important and relevant issue and this matter acquires the promotion of the best examples of our national culture which are considered as a key factor.

When it comes to youth, more precisely about upbringing and education of the younger generation we should admit that our President Sh.M.Mirziyoyev clearly expressed the meaning and essence of the issue, furthermore, explained strategic and conceptual essence of the issue in depth in his speech at the IV kurultai (congress) of the public youth movement of Uzbekistan. The two principal aspects are explained in the synthesis of socio-spiritual, social-philosophical, dialectic-philosophical and logical:

1) to up bring the younger generation as a comprehensively developed person;

2) to up bring the worthy successors of the great works that have already begun (2, 30).

The above mentioned two strategic-conceptual issues impose significant obligations to the Uzbek cinematography. This, in turn, is a process that requires extensive scientific, theoretical, and practical researches in the field.

The Uzbek national culture is an integral part of the world culture. We should strengthen its position in its further development (1,1), to analyze films on the basis of national values and advanced cultural achievements of the world. For this reason, we should focus on the various categories of dialectic logic and philosophy such as the whole and the part, system and structure, universal and individual, divergence and convergence, firm basis, and apply the most reliable techniques and methods such as system-structural, system-functional into the analysis and classification of films.

According to the above-given information, we can make the following conclusions about the image:

1. The image is a separate unit and a constituent element of any work of art. (being a part of a whole image is a separate unit).

2. Since every work of art is a unique system, the image is a system within the system. That is, if the whole work considered as a macro system, the image is a microsystem. Therefore, the image is a system, a single whole.

3. As any integrity consists of structure and elements, the image also has its own structure and elements as any system does. We shouldn't forget that not only the main image but also any secondary, incidental images should be considered as a separate system.

4. If any work is a system, then it is necessary to analyze and classify images in the context of relationships of the events, i.e., in semantic, pragmatic, syntagmatic relationships. In this case, one should pay special attention to the position of a structural element of the work of the image in the structure of the work.

5. Image is the main expressive means of the work idea. Therefore, it is impossible to speak on any work of art without contemplation of image. From this point of view, the concept of the image in the cinematography is characterized by the fact that the image in this form of art is a result of the extremely complex stages. Particularly, any image in the film is the product of the work of scriptwriter, director, camera operator, and artist, the generalized synthesis work of creative and technical staff. This is what distinguishes cinematic image from other forms of image of art.

The image in cinematography is not merely the product of the actor's labor. When we talk about the image of the cinema, we should take into account the role of creative and technical staff as "The Well".

The interpretation of the images of Otabek and Kumush in Y. Azamov's film "Days Gone By" (1969) serves as good examples. At the same time, such an ability to portray an image so vividly and brightly should not be judged solely by the skills of the actors. The skill and toil of the scriptwriter, director, cameramen, artist, and others in creating artistic images should be taken into account.

The concept of the artistic image in cinematography is a very complex, versatile, and a synthesis concept, which is consistent with the laws of dialectic philosophy and dialectic logic.

Фойдаланилган адабиётлар

1. Ўзбекистон Республикаси Президенти Ш. Мирзиёевнинг 2018 йил 28 ноябрдаги "Ўзбекистон Республикасида миллий маданиятини

янада ривожлантириш концепциясини тасдиқлаш тўғрисида”ги Қарори// Ўзбекистон адабиёти ва санъати. — 2018 йил 30 ноябрь. — № 49 (4499) — URL: <https://lex.uz/docs/4084926>

2. Ўзбекистон Республикасининг 2016 йил 14 сентябрдаги “Ёшларга оид давлат сиёсати тўғрисида”ги Қонуни. Ўзбекистон ёшлар иттифоқи фаолиятига доир меъёрий-хукуқий хужжатлар. 1-қисм. — Т.: Ўзбекистон. 2017. — Б. 30–32–57. — URL: <https://lex.uz/docs/3026246>
3. Мирзиёев Ш. М. Миллий киносанъатимиз ривожини янги босқичга кўтариш — давр талаби // Маърифат. — 2017. — №104 (9065). — 1 б.
4. DevdyukI., NisevychS. The Image of an Artist as a Literary-Aesthetic Phenomenon. JPNU 2015, 2 (2-3), pp. 104–109. DOI: <https://doi.org/10.15330/jpnu.2.2-3.104-109>
5. Gehman Chris, Reinke Steve. The Sharpest Point: animation at the end of the cinema. YYZ Books, 2005. —Р. 12 p.
6. Ivanyshyn V. P. Essays on the theory of literature. — Kyiv: Academy, 2010.
7. Арасту. Ахлоқи кабир. — Тошкент: Янги аср авлоди, 2006. — 200 б.
8. Амир Темур. Темур тузуклари / Таржимонлар.: А.Софуний, Ҳ.Кароматов. Б.Ахмедов таҳрири остида. Сўзбоши Б.Ахмедов. — Тошкент:Faafur Fулом, 1999. — 144 б.
9. Йўлдошев Қ. ва бошқалар. Адабиёт дарслик мажмуа. — Тошкент: 2017. — 368 б.
10. Йўлдошев Қ., Қосимов Б. Адабиёт дарслик мажмуа. — Тошкент: 2000. — 384 б.
11. Комилов Н. Тасаввух. — Тошкенти: Моварауннаҳр нашриёти ҳамдаЎзбекистон НМИУ, 2009. — 267 б.
12. Мўминов И. ва б. Билиш назарияси масалалари. — Тошкент: Фан, 1975. —152 б.
13. Навоий А. Лисон ут-тайр. — Тошкент: Faafur Fулом нашриёти, 2019. — 544 б.
14. Навоий А. Ҳайрат ул-аброр. — Тошкент: Faafur Fулом нашриёт, 1989. — 303 б.
15. Нурманов А., Искандарова Ш. Тилшунослик назарияси. — Тошкент: Фан, 2008. — 248 б.
16. Румий Ж. Ичингдаги ичингдадур. — Тошкент: Янги аср авлоди, 2018. —153 б.
17. Туленов Ж., Гафуров З. Фалсафа. — Тошкент: Ўқитувчи, 1991. — 151 б.
18. Фаробий. Фозил одамлар шаҳри. — Тошкент: Абдулла Қодирий, 1993. —180 б.
19. Ҳакимов М. Шакл, ҳаётийлик ва образлилик. // Тил ва адабиёт таълимни. — 2014. — № 2. — Б. 24–25.
20. <https://encyclopedia2.Thefreedictionary.com/ Artistic+Image>.
21. <https://www.researchgate.net>
22. <https://www.tarkovsky.net.ru>

References

1. *Uzbekiston adabieti va san"ati*, 2018 il 30 noyabr, No. 49 (4499). Available at: <https://lex.uz/docs/4084926>
2. *Uzbekiston Respublikasining 2016 il 14 sentyabrdagi “Yoshlarga oid davlat siesati tugrisida”gi Qonuni. Uzbekiston Yoshlar ittifoqi faoliyatiga doir me”erii-huquqii huzhzhatlar. 1-qism* (The Republic of Uzbekistan by 2016 yil 14 sentyabr “aylara of public policy burneside”Ki law” Uzbek

- Schiller coalition work according to the norm-the rules of law. 1-part.), Tashkent: Uzbekiston. 2017. Available at: <https://lex.uz/docs/3026246>
3. Mirzieev Sh. M., *Ma'rifat* 2017. No. 104 (9065). 1 p.
 4. Devdyuk I., Nisevych S. *JPNU* 2015, 2 (2-3), pp. 104–109. DOI: <https://doi.org/10.15330/jpnu.2.2-3.104-109>
 5. Gehman Chris, Reinke Steve., *The Sharpest Point: animation at the end of the cinema*. YYZ Books, 2005. 287 p.
 6. Ivanyshyn V. P., *Essays on the theory of literature*, Kyiv: Academy, 2010.
 7. Arastu., *Axloqi kabir* (Morally kabir), Tashkent: Generation of the new century, 2006. 200 p.
 8. Amir Temur. *Temur tuzuklari / Tarzhimonlar: A.Sogunii, H.Karomatov. B.Akhmedov tahriri ostida. Suzboshi B.Akhmedov* (Translators: A.Sağuniy, H.Karomatov. B.Under the editorship of Akhmedov. The Preface B.Akhmedov), Tashkent: Gafur Gulom, 1999. 144 .
 9. Yuldoshev Q. va boshqalar. *Adabiet darslik mazhmua* (Literature class), Tashkent: 2017. 368 p.
 10. Yuldoshev Q., Qosimov B. *Adabiet darslik mazhmua* (Literature class), Tashkent: 2000. 384 p.
 11. Komilov N., *Tasavvuf*, Tashkent: Movaraunnahr publishing house & Uzbekistan NMIU, 2009. 267 p.
 12. Muminov I. va b. *Bilish nazariyasi masalalari* (The theory of cognition matters), Tashkent: Science, 1975. 152 p.
 13. Navoii A., *Lison ut-tair*, Tashkent: Publishing House of Gafur Gulom, 2019, 544 p.
 14. Navoii A., *Hairat ul-abror* Tashkent: Publishing House of Gafur Gulom, 1989. 303 p.
 15. Nurmanov A., Iskandarova Sh. *Tilshunoslik nazariyasi* (Theory of linguistics), Tashkent: Science, 2008. 248 p.
 16. Rumii Zh. *Ichingdagi ichingdadur* Tashkent: New generation of the century, 2018. 153 p.
 17. Tulenov Zh., Fafurov Z., *Falsafa* (Philosophy), Tashkent: Teacher, 1991. 151 p.
 18. Farobii. *Fozil odamlar shahri* (City of nice people), Tashkent: Abdulla Kodirii, 1993. 180 p.
 19. Hakimov M., *Til va adabiet ta'limi* 2014. No. 2. pp. 24–25.
 20. <https://encyclopedia2. Thefreedictionary.com/> Artistic+Image.
 21. <https://www.researchgate.net>
 22. <https://www.tarkovsky.net.ru>