



KHATAM FAYZIEV - A BRIGHT REPRESENTATIVE OF THE UZBEK CINEMATOGRAPHY SCHOOL

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<https://doi.org/10.5281/zenodo.7509691>

ARTICLE INFO

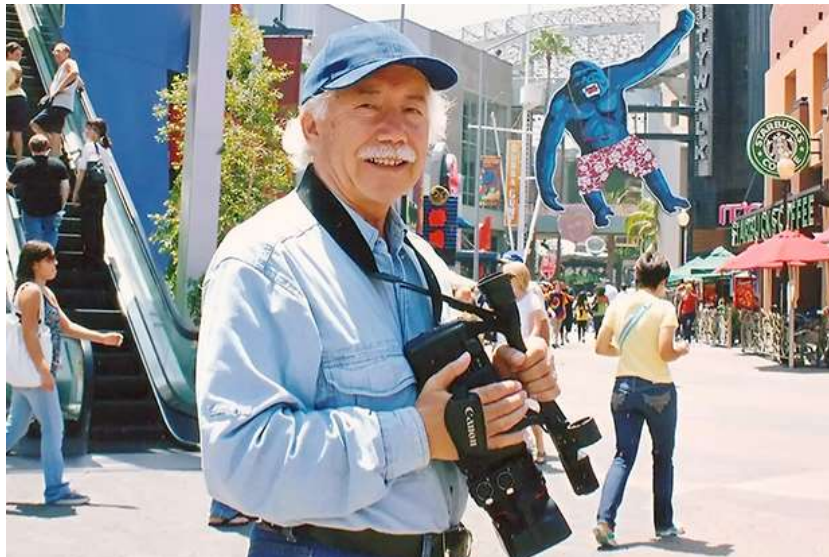
Received: 26th December 2022
Accepted: 05th January 2023
Online: 06th January 2023

KEY WORDS

Art, cinema, cinematography school, creativity, expressiveness, visual solution

ABSTRACT

This scientific article explores the creative path of cameraman Khatam Fayziev, a prominent representative of Uzbek art cinema, the Uzbek school of cinematography, Honored Artist of Uzbekistan, laureate of the State Prize, holder of the Order of "Honor of the People", his painting style as a cinematographer. At the same time, films created by a famous cameraman were studied, the features of their expressiveness, imagery, visual solutions. In addition, the directorial activity of Khatam Fayziev in the theater and in the cinema, his first films as a director is analyzed analytically. It also studies feature films created by the cameraman during the years of independence, their pictorial style, as well as the pedagogical activity of a creative person.



**Cinematographer Khatam Fayziev USA of Metro-Goldwin-Mayer
In the film company**

INTRODUCTION

Today, as in other areas, a wide path has been opened for the development of Uzbek national cinema. Over the past 5 years, the President of the Republic of Uzbekistan has signed a number of resolutions, including measures to further develop the national cinematography.



The main purpose of the introduction of these important documents is the development of national cinematography. to fully reflect the changes in our country through the art of cinema, to increase the importance of feature, documentary, popular science and cartoons in the life of our people, in the education of young people.

Personally, I am convinced of this fact every time I see such popular films as "Tahir and Zuhra", "Last Days", "You are not an orphan", "Gossip in the neighborhood". Such truly national works not only contribute to the spiritual development of our people, but also to the promotion of its beautiful values throughout the world. " It is noteworthy that the film "You are not an orphan" is among the films recognized by the President. Indeed, along with other filmmakers, the contribution of Honored Artist of Uzbekistan, skilled cameraman Hotam Fayziev to the success of this film is invaluable. After all, his skill in creating images in images, his ability to give a hot taffeta to the human psyche and soul through cold techniques contributed greatly to the success of the film. The artist's successful work in a number of other films also requires a wide-ranging study of this artist's work. Usually, we often come across portraits created about writers, directors, actors. However, research on the activities of operators is rare. In fact, it is true that the film is seen through the eyes of the cameramen! In addition, H. Fayziev is not only an operator who expresses the imagination of the authors, but also a thinker, a creator who imagines a whole film. This can only be seen in the films he directed.

METHODS

This article deals with the topic, analyzing the skills of cameramen in feature films, descriptive descriptions and systematic analysis, based on the approaches in the literature close to the field in the interpretation of the visual solution of feature films. Based on this approach, it is possible to study the cinematography of the artist Hotam Fayziev step by step, in a systematic way, that is, in small sections, and to highlight their specific features, as well as a deeper and more detailed analysis of the visual elements in the films.¹

RESULTS AND DISCUSSION

The cinematographer is an artist, he uses a camera instead of a brush and canvas, and he records his works on tape, "wrote Hotam Fayziev, a well-known cinematographer, in one of his articles. Indeed, there are many commonalities between the laws of fine arts and cinematography, and the difference in terms of means of expression is that cinema is the art of reasoning with frames. It is as if looking at film life from the sidelines, understanding aspects that usually go unnoticed, provides an opportunity to take a deeper look at reality. In this process, the participation of a cinematographer who is aware of the professional tasks of the industry, as well as able to analyze the object with an emotional attitude, is very important. In general, the cinematographer is the first observer of the film, a mediator between the audience and the actor, and a magician who can articulate the technique. Skilled cinematographer Hotam Fayziev was also one of the masters of magic, who created miracles

¹ Хотам Файзиёв - узбекский кинооператорлик сан`атин ёркин намояндаси

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УзДСМИ хабарлари 1 (18), 13-19

https://scholar.google.ru/citations?view_op=view_citation&hl=ru&user=i_O1s8IAAAAJ&citation_for_view=i_O1s8IAAAAJ:_FxGoFyzp5QC



through his film camera. His skills as a cinematographer are well-known not only in Uzbekistan, but also in many countries around the world.

Hotam Fayziev came to Uzbekfilm in 1958, the day he graduated from the All-Union State Institute of Cinematography (VGIK, Moscow). From that day on, Hotam Fayziev started working day and night. He was even upset that he would be separated from his favorite job instead of being happy that the film was over when the filming was over. But that feeling didn't last long. A decade of Uzbek art and literature was approaching in Moscow. The issue of making a full-length film about this decade was the first task facing filmmakers. Hotam aka was accepted into the film crew. Hotam aka started to work again with new energy and courage. Then, "Hello, Moscow!" released a documentary called, which also contributed to the creation of this film.

Shortly afterwards, in 1959, Alexander Pan invited Hotam Fayziev to work as a second cameraman on his first Uzbek color film, *Second Spring*, which he was shooting with director Latif Fayziev. The young artist worked on the painting with special pleasure and great interest. In the process of filming, she gained everyone's respect. Most importantly, he proved to be a perfect operator.



Khatam Fayziev in the process of editing the film "Tashkent-the city of bread"

In 1960, Hotam Kholmatovich independently shot the film "Mighty Layer" directed by young directors Damir Salimov and Evgeny Sherstobitov. With a lot of experience, the director's rich imagination, especially the ability to clearly know the shooting points, a deep sense of the frame and the ability to perfectly compose the composition of the film, attracted the attention of the director. Later, Hotam Fayziev directed a series of the best films from the Golden Fund of Uzbek cinema. These are "Five Brothers", "You Are Not an Orphan", "Tashkent is a Bread City", "Conflict of Love", "Abu Rayhan Beruni", "Desert Sky", "Surayyo", "Commandment of Conscience", "Four Seasons", "Angel in the Abyss of Fire", "Give Your Star, Heaven!", "Last Days" (second version), "Emergency Commissioner", "Flood", "Beware, Snake!", "Give My Grandmother Back", "The Meaning of Life", "Alif Laylo", "Big scandal", "Komila", "Light and shadow", "Religion", "Loneliness", "Satellite of Uranus", "Desert sky", "Kingdom of women", "Chimildiq", Feature films such as "Dilxiroj", "Yodgor", "Dard", "Tahdid", "Only victory!", "Man", "Wedding in condolence" and "Dreams", "Tashkent - earthquake!", "Samarkand - always me" with "Avlodnoma", "Esenin", "Murad's dreams and hopes", "Those left on the side of the road", "Road to Europe", "Women's anthem", "Sunny place", "Bobur", "Navoi city



“Forty years and a day”, “Thousands of my sons and daughters”, “Daughters of Fergana”, “Chatkal Nature Reserve” are among the documentaries and short films. The artist has also appeared as a cameraman and director in many issues of Nashtar and Zumrasha magazines. It is noteworthy that during his career, Hotam Fayziev has shown his talent in films shot in a variety of themes, genres, directions, styles, and found the visual stylistics and complete artistic form of each. This, in turn, indicates the multifaceted creativity of the operator.

Hotam Fayziev's education at the All-Union State Institute of Cinematography was a great basis for his development as a skilled and unique cameraman. Hotam Fayziev, a professor at the institute and a well-known cameraman in the workshop of Alexander Galperin, diligently and patiently learned the secrets of the field from masters of photography, such as A. Levitsky, A. Golovnya, A. Moskvina, E. K. Tisse. Most importantly, continuing the tradition of the school of teachers, he applied his knowledge in practice, found his own way, his own style, and achieved success. His photographs are still being shared with students at the university where he studied.

Speaking about the uniqueness of the art of cinematography, Hotam Fayziev said, first of all, “The camera should not become an alien spectator, an insensitive recorder of reality. And the cameraman should not be a cold cutter, but a sympathizer who is ready for the painful and at the same time interesting exploration of the language of cinema! ..” He created on the basis of this valuable belief for a lifetime. His colleagues recall that in the Uzbek cinematography, it is very rare to find a cameraman like Hotam Fayziev, who has a clear purpose and is able to illuminate the inner world of the hero. His lighting style is more inspired by paintings by Dutch artist Rembrandt, and is known as the Rembrandtcha lighting style. Since the cameraman often resorted to the genre of portraiture in framing, this style came to him many times. The protagonist's eyes are clearly highlighted, and the rest of the face is shaded. That is, the whole composition of the frame is based on the close-up of the eyes. At the same time in his cinematographic works internal drama, exciting dynamics, compositional tempo of the staff developing in harmony with music, completed artistic form, meaningful silences, lyricism, soft and effective light (effect), balanced temperature of nature and the actor, complex angles, wide spatial air, a sharp artistic taste, most importantly, reflects the idea that drama is wrapped around an impressive expression on the screen.

After being hired as a cameraman for the new film, Hotam Fayziev worked side by side with the director on the script, which is the basis of literature, and at the same time entered the psyche and series of images. That is why in the close-up images taken by the cameraman, man and his destiny are naturally and truthfully shown. H. Fayziev was also a very selective operator. The cameraman, who was filming the second version of “Last Days”, saw a small spot on the wall fifteen steps away from the protagonist and stopped filming. The cameraman also worked as the lead artist in this film. He passed this profession for more than fifty years. In the film “Beruniy” he survived with a camera weighing 100 kilograms at a height of several tens of meters, and only thanks to the timely arrival of firefighters came to the rescue. It was in this film that he fell ill because he spent too much time with his camera in the sun. Even after that, the attitude of the operator to the field has not changed. H. Fayziev loved his profession with such hardships.



Although his first major cinematographic films, such as "You Are Not an Orphan" (1962) and "Tashkent - the City of Bread" (1967), were realistic black-and-white films, they never bored. does not wake up. The reason is that the cameraman has paid special attention to the tonality of lighting in these films, and has managed to delicately express the inner mood of each event or otherwise of the protagonists. Every time we watch these classic paintings, new impressions and experiences flow from our hearts, as if ...

The films "You are not an orphan" and "Tashkent - the city of bread", shot in collaboration with director Shukhrat Abbasov, reflected the creative potential of Hotam Fayziev in the masterpieces of Uzbek cinema. Also, the film "You are not an orphan" was screened at the International Film Festival in Frankfurt-Main in 1963, and the film "Tashkent - the city of bread" in 1968. At the Almaty Film Festival, he won a festival award for his good directorial work and visual solutions.

The film "Tashkent - the city of bread" tells the story of a boy who came to Tashkent from the Volga during the years of famine and his family. At a time of famine, Tashkent was the only city of salvation. Only a poor mother and three hungry children from a family of nine survive. 12-year-old Mishka wants to bring bread to her brothers, who are dying and starving. At that time, the name of this city was not mentioned in the language of hungry people. That's why Mishka insists on going to Tashkent.

The events take place mostly on the road. The child is brought up by life itself, gradually recognizes good and bad, black and white. Ne-ne experiences hardships, understands what concepts like friendship, kindness, dignity, duty are. Mishka, created by Vova Vorobey, is a complex and multifaceted image and gives an idea of the conditions of the period, the people. In the film, the life of the 1920s is revealed with clear details and events.



Khatam Fayziev in the process of editing the film " Tashkent-the city of bread

Images such as Seryojka, Rahim, an Uzbek child, thieves in a wagon, Uzbek peasants, and a mother were used effectively to reveal various aspects of the protagonist's character. In the process of watching the film, we wish the child's fate, a partner in his experiences, to take the bread and go to his mother and brothers safely.

The audience begins to see Mishka Dodonov, who grew up during his trip to Tashkent and returned to his village, not as a child, but as a person who eased the burden of his family and neighbors. Unfortunately, his brothers starved to death before he returned. But life goes on.



The land is harvested again. Families are starving. In the face of severe trials, a result that is more valuable than bread and more precious than bread will not die. ”

The exposition of the film, based on the story of the same name by Alexander Neverov and based on a screenplay written by playwright Andrei Mikhalkov-Konchalovsky, begins with shots of chronological scenes. A swarm of starving people, dry, cracked lands, a graveyard, the bones of corpses starving to death ... All this helps us to feel the atmosphere of that time up close. This was the result of the operator's research with the creative team. The creative team, well aware of the need to closely study not only the work, but also the conditions of that period, in order to fully reflect all the events described in the play, travels along the Volga. During the trip, Hotam Fayziev visited museums about the years of famine on the Volga, studied archival documents. Later, this became the basis for the creation of a real frame of the film.

Sitting in the middle of an old wooden yard with a thatched roof, Misha's two brothers are crying, "Our bread is coming ..." The mother, whose silage is dry, takes a heavy step and barely does the housework. The cameraman takes a picture of Misha from behind, watching the scene. Such an approach served to give Misha a serious look at his inner state of calm, as he was seriously considering measures to save his family from the scourge of famine.

The boy said to his mother, who was against leaving for Tashkent, "How many people have we buried in our family ... Do you want to bury us now?! .. My father has entrusted you to me. I am the head of this house ... "he says, going from one end of the house to the other. As the cameraman of the direct camera also moves with the child, the viewer feels through a touching stage that Misha's imagination is occupied with observational thoughts like that of an adult, that he is suffering terribly from within, ready to fight valiantly for survival.

Many of the episodes in this film were filmed inside the train, around the train track and around the station, which naturally placed a great deal of responsibility on the operator. In particular, episodes of public scenes required filming from different points and angles. The viewer understands the severity of these episodes through the constantly changing footage. That is, the rhythm of the montage here is important as it is quickly resolved in the pictures. When the feet of people who walk frequently are shown in close-up, the power of the frame effect increases even more.

The episode "Kazakh Desert" has a quiet musical nature, the frame shows the ruins of an ancient fortress. The very high earthen walls, the local area and the landscape of the castle make a great impression on one with its primitiveness. Misha and Rahim naturally assimilate into this environment and form a whole. This scene shows a group of people who decided to walk to Tashkent without waiting for the train. They are joined by Misha Dodonov and Rahim. They pass through Kazakh lands that have been scorched by the sun. The old grandfather teaches Dodonov how to plant wheat and get a rich harvest. Then pedestrians dream about Tashkent and Tashkent land.

In the midst of the castle's dazzling white roofs and old earthen walls, dazzling in the sunlight, these words sounded like a dream that would never come true. The whole environment was overwhelmed by a handful of people who wanted to reach Tashkent, the city of bread. The operator uses the long frame method to ensure that the tempo is calm in this episode.



As Misha runs after him in an attempt to hang on to the last carriage of the departing train, he loses his torn tickets and at the last moment grabs the bottom of the carriage stairs. Then Misha's bare feet crawled on the ground and hit the sharp stones. The fact that this episode was filmed from several points allows us to feel Misha's terrifying excitement. In particular, the panorama method was used in place in this episode.

The rich episode of the film, which is highly intriguing, is the scene of Stepan (Alexander Susnin) chasing children on a train. While the cameraman is filming actors jumping from wagon to wagon on a moving train, he makes a swing between the wagons, lies down with the camera, and from there sets the frame point. As Stepan is depicted in black smoke, this indicates that he is a negative hero. The cameraman also did a lot of research on complex shots, considering the quality of the film to be created on the set. Even in those life-threatening moments, he was thinking about the fate of the film. This is a shining example of a real artist who is really rare! ..

The cameraman shows the view of Old Tashkent through the eyes of Misha Dodonov (subjective shot). Smoky kebabs, hot bread in baskets, women in shawls, piles of melons and watermelons, and plenty of fruits and vegetables make her dizzy. Exhausted by hunger and fatigue, Mishka involuntarily takes the bread from the saleswoman and begins to eat it. An angry woman yells for help and beats the child. The children run away, followed by a crowd. Misha is amazed by the extremely narrow and crooked streets, the men in long coats and skullcaps, the women in the paranja. In this episode, the operator follows the sharp compositional structure of the frame, the dynamic movements, and the contrasting illumination of the light. He runs after them with a hand-held camera to photograph the children fleeing from the angry mob. Operator Hotam Fayziev seemed to be one of the operators who played the same role as the actor. That is, he was an actor-operator. The cameraman himself said: "When an actor plays with passion, you also play with him, you get into his situation. When it hurts, you hurt, when it laughs, you laugh along. If you look at the camera from the outside or take a picture, you can see that he is playing with the actor. "

The village, that mill, looks like a cart on a wooden bridge, where Misha is bringing wheat to his family. There is a look of concern in his eyes, "Is my family safe?" Hotam Fayziev also valued this staff. In the final scene, Mishka appears, sowing wheat seeds on the ground. He is, in fact, sowing the seeds of compassion in the ground ... The film ends in such an optimistic spirit, in a completely artistic form.

The film "You are not an orphan" is about the great heart and spiritual courage of fourteen orphans who came to Uzbekistan during the Second World War and Mahkam ota and Fatima, who gave them love and parenthood. This picture glorifies the national spirit of the Uzbek people, the general character of the nation, kindness, childhood. In short, the film focuses on the lives of noble people, the families of our compatriots Bahri Akromova and Shoahmad Shomahmudov, and the children they adopted. The film is characterized by large shots, double scales, a lot of figurative effects. The picture begins with the scene of Rinat (Valery Rojaev) being caught stealing a watermelon in the market. Seeing her, Fatima's mother (Lutfikhanim Sarimsakova) was very upset at first. But as the policeman takes Rinat to punishment, the mother, caught between two fires, is tormented. The operator then reflects



the mother's inner panic by constructing a large plan at the expense of a curved shape. When the mother tells the policeman, "This is my son, he won't steal anymore ..."

The eyes of the mother and son collide in instantaneous moments, exaggerating the inner pathos of the image. The next episode describes the children's game "War, war." The game, which begins with cheer, ends with drama. In his mind, Abram (Fima Kaminer), a German character, grabs a toy submachine gun and, with his teammates, chases after Taras (Jenya Artishevsky) as an enemy and captures him. When they reach the hunting ground, Abram orders Taras to raise his hand and tries to shoot him. But all of a sudden, his eyes glaze over and he hears the horrible words of a German man who shot his father under his ears, and through the subjective frame, the central image of Taras standing on him turns violently like a wheel. The cameraman was able to find a bright solution to the situation in the eyes of the children, especially by placing a close-up image of the children in the frame below.

In the frame, a plate of thinly sliced black bread is photographed from above, and the children slowly, one by one, begin to take their own pieces of bread. As the last hand reaches for its piece of bread, it carefully picks up its crumbs as well. At the same time, the skill of the operator is understood in the fact that the hands show the children's attitude to bread with an impressive visual solution.

The episode "Vanya's Rebellion" is filmed in a circular panorama, which allows us to observe each child sitting around a circular panorama chair, to know their mood. Vanya (Gena Tkachenko), who was sitting at the head of the table, could not digest the fact that the ranks had grown to one child. Is it possible to feed so many children? Now we are all starving! " says the bitter words. Children who are alert to his words stop eating and stare at him in silence. In particular, the words of Sersenbay (Abil Azizov) mixed with pitching touch Vanya's dignity, and they quarrel. Then everyone leaves their plate next to Vanya. The cameraman places a wide-angle shot straight across Vanya and shows Vanya's sad face in the remaining trays. Then we can see how lonely Vanya's words made her feel.

Vanya, who is hiding in the warehouse, gets up when his father (Obid Jalilov) enters. Here, the operator conveys the father's majesty through a giant shadow that falls on the wall behind Vanya. As Vanya runs towards her father, the frame is passed from the pass and a contrasting shape is formed. That is, the father becomes more serious, his dissatisfaction with Vanya being evident even when his hands reluctantly punch him to the ground. He took the street gate, the mother in the foreground, and the father and children in the background. Vanya, leaning against the wall in Astana, crying. The operator, on the other hand, combines the relationship of three layers per sheet in a frame into a composition based on integrity.



Portrait of Dzidra in the movie "You are not an orphan"

The most moving and memorable scene of the film is the episode of a girl Dzidra (Larisa Luppian) running excitedly from the cinema to her apartment, which has become her home, saying "Bear, bear, cousin ...". Together with the girl, the boys also run together. This enhances the impact of the close-up image of Dzidra. The cameraman ran this episode with the children and filmed it on a handheld camera. The children tremble with excitement. Hotam Fayziev finds harmony between nature and children, revealing the psychological meaning of the episode with a wide range of spatial moods. This episode can be considered as one of the greatest achievements of Hotam Fayziev. Later, colleagues compare Hotam Fayziev's approach to the work of the famous cameraman Urasevsky. Rhythmic and precise positional connections are visible in the shots taken by the operator. For example, Dzidra's excitement is so delicately connected to the face of the woman who is waiting for her at home that it builds a bridge between the two heroes, expressing the power of the inner dialogue in tense notes.

The mother sets off with her youngest daughter Lesya (Lilya Penkova) in search of her son Rinat, who ran away from home. The mother's condition has found an impressive pictorial solution, with her inner anguish shown by the heavy steps taken in close-up photography. The episode is resolved in a dialectical montage, with the mother in the foreground and a vague view of her subjective gaze, often showing various locations, places, and crowds of people on the street. Sometimes the subjective frame moves to the foreground and the mother's eyes symbolically move to the background. In the morning, Dzidra looked in the hand mirror and said, "If I had a mother, she would congratulate me on my birthday ..." That is, the girl sees the image of her mother through her image in the mirror. The sunlight falling on the mirror clearly marks the surface of Dzidra's teary eyes.

The final frame of the film is given in a hopeful, calm musical mood. A happy and united family celebrating Dzidra's birthday ... The operator tries to reflect the confidence and joy of the future in the eyes of each child in the form of a circular panorama. In this film, the findings of the national spirit operator are remarkable for being remembered by the audience through their in-depth views.



In Uzbek cinema, it is difficult to feel the discovered feature film "Women's Empire" without subtle visual solutions, without alternatives in terms of style and interpretation. For cameraman Hotam Fayziev, working on this film, which has a deep philosophy and is full of metaphors, was a great innovation and a turning point in his work. The film, based on the novel "Women's Kingdom and Country" by writer Omon Mukhtar, is a screenplay by director and screenwriter Yusuf Rozikov (in collaboration with Mahmud Tuychiev). The film "Women's Kingdom" should be considered as a fruit of creative collaboration of film and literature. The filmmakers approached the novel only from an ideological point of view, creating a completely new artistic texture as a result of cinematic research in terms of dramaturgy. This process is very much in line with the theory of the "product of a function" in mathematics, which is a definite science, and the product is completely different from the primary function.

Omon Mukhtar's novel is not a simple work that can be understood in one reading. In order to grasp the essence of the work, the reader must go down the "cliffs" several times with the protagonist of the novel, the officer of the Department of Enlightenment, wander "on the public roads", indulge in "past days", solve one puzzle and end the other knowingly or unknowingly. Bringing such a complex literary work to the screen is no less than creative courage. In general, reading a book is, in a sense, a laboratory, a workshop for the creation of cinema. Because, as any reader reads a work of art, he imagines events at the level of artistic imagination, between the verses the image described by the author is embodied in the imagination, scenes, scales are exchanged.

The root of the plant, which enjoys the depths of the earth, is a miracle of nature, a very healing, healing ointment for the ailments of the sick, it is a kindness. In the film, she is taken as a similar image of an Angel woman in the plant world ("The Woman Who Makes the Earth Husband"), because the root form of the herb is the natural replica of the female body. In our view, a very beautiful analogy has been used: female love and kindness medicine. The image of Ishmael in the novel is developed in the film (actor Zokir Muminov) and brought to the center. He was a close friend of the teacher Olim (actor Bakhtiyor Zokirov), a doctor, and treated many with a herbal plant. There are many legends about this plant from ancient times. One of them is that a person who plucks the fire of love from the ground, heals the pain of others and takes his own life. As a result of the filmmakers incorporating this narrative into the film, Ishmael himself becomes vulnerable. Remember Ishmael, who "celebrated" his death by drinking from a glass of "guests' shame": the drops of wine dripping from a cracked glass were compared to the doctor's ending life. Ishmael realizes his oppression of mercy, so he comes to the conclusion that it should be taken by a dog, not by a human hand. Ishmael realizes that he has separated Mehriyoyo - the woman from the earth - from his "master", killed her and sentenced her to death for it. That's why he chooses his friend Olim as his "master" so as not to kill Zebo. These philosophical observations of the filmmakers, which have found their place, seem to be filled with the tragedy of Bakhtigul. Bakhtigul (actress Kamola Umardhodjaeva) is one of the most dramatic characters in the film. Because this image is a symbol of a woman created from the intricate twists of the female psyche, her character, the groaning of the most delicate threads of her emotions. He is full of love, affection, his loyalty can last for centuries, his loyalty can surprise a number of norms, but,



unfortunately, no one needs him, they do not take his feelings as a baby seriously. Bakhtigul's death "What humiliates a woman in life?" answers the question. Bakhtigul's cry can be understood in the terrible cry of love when it is pulled from the ground. One of them sighed, unable to find his "master", and the other shuddered at the fact that he had separated from his "master". The protagonist, Olim, who is in the throes of his feelings for women, sees all this in his imagination. But, "How should women be treated?" gets a clear answer to the question in real life from his daughter Nodira. When Nodira preaches about the role of women in Islam, her place in the family, the dignity of the mother, and the need for her to be respected, the scholar's thoughts become clear. "



Staff from the movie "Abu Rāyhan Beruni".

Such a plot system reveals that the depiction of the world of strange heroes in a colorful artistic form, in particular, depends in many respects on the operator. The cameraman captures the dynamics of the real life and fantasy past of the protagonist of the Scientist, sometimes quietly, sometimes violently, and sometimes mysteriously. At the beginning of the film, a solar eclipse scene is shown in parallel with the title. As soon as this frame is assigned, a knot is made in the event system. The reason is that, according to Hürriyet, some strange things are happening on the ground on the day of the eclipse. This is later reflected in the example of the Fate of the Scholar. It depicts the landscape of the women's kingdom in the forest in a fabulous way. The character portrait of each woman is revealed through the operator's camera at the expense of different color gamuts in nature.

There is no happy woman in the play, they are all victims. But as the cameraman depicts the image of Hürriyet, he gives it a line with pale colors compared to other women. Because the faithful wife of Hürriyet Olim in her marriage, she loves and respects her husband in spite of all his shortcomings. The character of Bakhtigul is characterized by dark, dark shades. The scene of his death is also very moving. As the cameraman's gaze descends from the top of the tree, he sees Bakhtigul hanging himself and the women watching him from the pass.

The episode, in which the scientist pulls the root of love from the ground, occupies a tense atmosphere, and the painful sigh of the image of the ground and the underground root-woman in the frame does not fail to excite the audience.



Along the river in the kingdom of women ... The area is covered with a thick fog. It is as if nature is also mourning. The women follow Bakhtigul, who is lying in a flat boat, to her final destination. Then Olim hangs his head in the water of the river. It was a hobby he had loved since childhood, and he could stand under the water for hours without breathing. But this time he was doomed to lose his breath. Rather, he was cursed by his love. In the last frame of the film, the underwater Scientist's glasses appear. This can be understood as a symbol of the confession of a person who always looks at life through his glasses to the laws of nature.

The operator was thinking more about creating high-quality films in Uzbekistan on the basis of modern technologies. So he never tired of exploring the different types of hardware that came out. In other words, H. Fayziev was one of the operators who kept pace with the times.²

CONCLUSION

In conclusion, Hotam Fayziev's place in Uzbek cinema is special. In his works, beautiful ideas about eternity are sung with a sincere look. He was not an ordinary technician, but a true master of the art of cinema, a man who gave his heart to him. Hotam Fayziev cleverly captured the life of the moment on his film. That is why the value of his works and their place in Uzbek cinema is incomparable. His career path in art can be compared to the content of an interesting film. As you analyze it, new ideas are born that enrich your thinking.

The Creator has left a great spiritual legacy, and there is always a natural need to study them. Many young filmmakers entering the film industry today should follow the example of Hotam Fayziev's research and increase the practical potential of his films. Hotam Fayziev is an example in the image of a truly selfless person!

Each of H. Fayziev's films gives the impression of a work of art drawn by an artist. Every frame of it is at the level of a masterpiece, and even if we stop anywhere in the film, we will see that that frame has not lost its perfection. H. Fayziev enriched the school of cinematography, formed in world cinema, with his original style and brought it to a new level in Uzbek cinema. H. Fayziev's school of cinematography is able to preserve the quiet screen philosophy, which is lost in today's noisy media environment. The intelligence of the operator is also an example in this regard.

Cinematographers usually write almost nothing about operators. Hotam Fayziev said: "It is very difficult to analyze the image separately. Often they focus on the plot of the film or, if not, the performance of the actor. You have to show the image, you can't fully explain it verbally. That's why film critics have a hard time with that. Episodes can be analyzed, but the frame is difficult to explain." However, in this chapter, an attempt has been made to analyze the operator's work as much as possible. After all, we think this will be a good impetus for future research. Because there are many films waiting to be studied in the Uzbek cinematography. We hope that this can be a bright news in the field of cinematography as well.

² Хотам Файзиёв - узбекский кинооператорлик сан`атин ёркин намояндаси
И.М. Меликозиёв

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https://scholar.google.ru/citations?view_op=view_citation&hl=ru&user=i_O1s8IAAAAJ&citation_for_view=i_O1s8IAAAAJ:_FxGoFyzp5QC



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