

Phase of Formation of Photography and Cinematography in Uzbekistan

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Abstract: The content of the article aims to shed light on the evolution of scientific approaches in this field by studying the history of photography and cinematography in Uzbekistan. Also, the art of photography of the peoples of Central Asia and its importance in modern photography. The main purpose of the article is to provide a fundamental role in the formation of modern phototechnology through the analysis of scientific research in history through an in-depth study of the history of photography.

Keywords: evolution, scientific approaches, world photography, Central Asia, modern photography, evolution of scientific approaches, scientific research, modern phototechnology.

Cinema is much younger than any other art form, dating back only 130 years. But in that short span of history, it has become "the most popular and influential art form." The Uzbek national cinema has a worthy place in the world cinema with its rich history, traditions and unique charm.¹

The history of Uzbek cinema for more than a century begins with Khudoibergan Devonov from Khiva, who laid the foundation stone of it. From the very beginning of his creative work, he focused on people. Not only as the first Uzbek photographer, but also as the first cinematographer, he bequeathed to us the high culture of his people, the complex way of life, lifestyle, dreams, work in art and photography. These are very important for us even today.²

The work of the first Uzbek photographer and cinematographer Khudoibergan Devonov on the creation of a national chronicle through the art of cinema is imitated by a number of Uzbek intellectuals such as Nabi Ganiev, Sulaymon Khodjaev, Komil Yormatov, Ergash Hamraev, Yuldosh Azamov, Malik Kayumov. Realizing the mysterious and magical power of cinematography, these art studios gradually sealed the unique life of our people into films, and dedicated their lives to the creation of our national cinematography.

The human mind is capable of making unprecedented discoveries. This series of creativity has been constantly evolving since the beginning of the universe to the present day. The boundaries of the millennia have, by this criterion, separated mankind from materialism and elevated it to spirituality. After all, at the heart of these words is "... an incomparable power that calls a person to spiritual purification, to the growth of the soul, to the inner world of man, to the strength of his will, to the integrity of his faith, to the awakening of his conscience."³ In the process of striving for this height, man realizes the need to understand existence, to express the perception of inner experiences, to react to the events that take place around him, and these processes occur through the medium of art. This field, which is engaged in difficult and noble deeds, is still in step with modern life, always in touch with the life of society.

¹ Ishakov, Azam. History of Cinematography - Tashkent, Zilol Buloq Publishing House. 2019. 484 p.

² Ishakov, Azam. History of Cinematography - Tashkent, Zilol Buloq Publishing House. 2019. 484 p.

³ Karimov I. High spirituality is an invincible force. - T.: Ma'naviyat, 2008. - P.19.

The art of cinema is also seen as a key factor in bringing this commonality to life. "Therefore, the art of cinema is the most important for us in terms of its true educational value."⁴ In particular, today's processes of globalization and the ongoing socio-political changes in the world require the creation of films of a perfect artistic nature, close to the life of the people, full of nationalism.

The focus on "popular and popular art" is not in vain, of course. The film, which is one of the leading arts in terms of scope and scope, "has become ingrained in the life of the people as a means of shaping the human worldview, cultivating high moral standards and aesthetic taste."⁵

"Cinematography" as a screen art is one of the most important tools in cultivating a person's worldview, expanding the scope of thinking. It is no coincidence that the President of Uzbekistan Shavkat Mirziyoyev describes the art of cinema:"⁶ – did not mention

On December 29, 2017, President of the Republic of Uzbekistan Shavkat Miromonovich Mirziyoyev said at a meeting on the analysis of the work on the development of the national cinematography and film industry and the solution of existing problems in this regard: we have to do it first and foremost with the help of the art of cinema. It is through the art of cinema that we can conquer the world's screens, and in this way gain the attention of the world. To do this, we must once again use our strength and capabilities, our creative potential."⁷

It will be necessary to teach the subject of "History of Cinematography" in accordance with the program of the President, to convey to students the essence of these urgent tasks.

The history and theory of world and Uzbek cinematography play an important role in training today's young artists. Students should know the processes of emergence of cinematography, the stages of development of cinematography and film industry in different countries, the history of the emergence and development of Uzbek national cinema. It is important that they take advantage of the opportunity to collaborate creatively with their peers, gain knowledge of the essence of films that fully reflect the full charm and great potential of the art of cinema, meet the high requirements of today's fast-paced era, and constantly improve their skills.

Shortly after the camera was invented, its "miracle" became an important source in the study of Central Asian history. Photography was first used in this field in the mid-19th century by P.P. Used by an expedition led by Semenov. Many important and interesting historical information about the history of Central Asia can be found in the photos in the Turkestan album. The Turkestan album was compiled by order of the Governor-General of Turkestan and in 1874 General K.P. a very large collection of photographs was organized at the request of von Kaufmann.

"Turkistan album" is an album of photos and color photos. Prepared in 1871-1872 by ethnographer, orientalist A.L.Kun (1840-1888) on the instructions of the Governor-General of Turkestan KP Kaufman. "Turkistan album" consists of 447 pages, 1262 photos and drawings.

This album is divided into sections on crafts, archeology and history. Crafts of the mid-19th century in the "Turkistan Album"; types of economy, customs and rituals, anthropological types of Uzbeks, urban and rural life, landscapes of cities and valleys. The purpose of many of the images is to portray the

⁴ Aliev M. Fundamentals of cinema. - T.: «Teacher», 1993. 11 p.

⁵ Aliev M. Fundamentals of cinema. - T.: «Teacher», 1993. 54 p.

⁶ From the speech of the President of the Republic of Uzbekistan Sh.M.Mirziyoev at the meeting with representatives of creative intellectuals of our country on August 3, 2017.

⁷ From the speech of the President of the Republic of Uzbekistan Sh.M.Mirziyoev at the meeting with representatives of creative intellectuals of our country on August 3, 2017.

local people as savages and backward people. "Turkistan album" is made in 7 copies. One copy is kept in the department of rare books of the National Library of Uzbekistan.⁸

The Turkiston album was the result of many years of work under the direction of Central Asian researcher A.L.Kun. It features paintings of mountains, glaciers and architectural monuments of major cities in the region. They include an ethnographic section that introduces locals to professions, portrait types, and genre scenes.⁹

The first color photographs of Central Asia, ie Turkestan, were originally taken by Russian photographer Sergei Prokudin Gorsky (1863-1944).

Sergei Prokudin also took color photos of the famous Amir Alimkhan. He came to Turkestan in 1906-1907 and visited Samarkand, Bukhara, Tashkent and dozens of other towns and villages.

Sergei Prokudin takes hundreds of photos about the landscapes of Gorsky Turkestan, the life of its inhabitants. He wanted to create a photo gallery panorama to show how vast the territory and colorful peoples of the empire of Emperor Nicholas II were.

In 1918, during the turbulent years of the revolution, Sergei Prokudin Gorsky traveled to France. His descendants immigrated to the United States. At present, the Congress Library has unique photos of our country, Motherland and people.

Leon Barshchevsky, a Polish traveler who traveled long distances throughout Asia, and Lipsky VI, who came to Central Asia in 1898 to explore the Pamir glaciers, also made important historical photographs. This expedition of scientists was able to take many photographs of historical significance throughout Central Asia. For example, photographs taken on the glacier on the southern slope of the Gissar ridge are of great importance in the study of Central Asian history. These are the first photographs taken in Central Asia.

The whole Central Asian period of his life was connected with Samarkand and Penjikent, and in 1896 he graduated from the Turkestan service with the rank of lieutenant colonel. Leon Barshchevsky studied the life and customs of the local people in the Zarafshan valley and photographed their lives. His photographs are a unique document of that period and the history of Central Asia. Through the organization of scientific expeditions, Barshchevsky traveled along the rivers Zarafshan, Fandarya, Iskanderdarya and Yagnob, through which he went to the Gissar ridge and the Emirate of Bukhara.¹⁰

As the ruler of the autonomous city-state in Muslim Central Asia, he ruled the internal affairs of the emirate as an absolute monarch from the mid-19th century, despite the fact that Bukhara was a vassal state of the Russian Empire. After the establishment of Soviet power in Bukhara in 1920, the emir fled to Afghanistan. Perhaps his most famous photograph taken in Central Asia is a portrait of the last Emir of Bukhara, Muhammad Alimkhan, who appears to have been photographed during the filming of this historical drama. Like Prokudin Gorsky, the Emir fled the Bolsheviks and left his country. Both died in 1944.

From 1905 to 1915, the photographer made several expeditions to Central Asia in the Russian Empire. At that time, it included Osh, Samarkand, Tashkent, Kokand, Andijan and other major cities and regions. All of Prokudin's surviving photographs are kept in the Library of Congress. The photographer's collection also includes photographs taken in dozens of cities in the former Russian Empire. For example, he is working on a color photograph of a silk and cotton seller in Samarkand.

⁸ <https://lcsr.hse.ru/news/44341947.html>

⁹ Turkistan album. 1871-1872. In 4 parts. By order of the Turkestan Governor-General K.P. Von Kaufman I. Exact reproduction of the edition: St. Petersburg. 1873 16 p.

¹⁰ Императорский фарфоровый завод 1744-1904. СПб., издание управления Императорскими заводами, 1906.. 460 с.

This photo depicts a page of the Qur'an sitting on a multi-layered fabric and hanging from the ceiling in a unique style. Prokudin also photographed a melon seller and the Syrdarya bridge in the Fergana Valley. He photographed a caravan of camels carrying food through the Central Asian steppes and the Soviet-era cities of Yangier and Gulistan.

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