Problems of Character Creation in Animation Films of Uzbekistan

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Abstract

The article analyzes characters and features of their creation in Uzbek animated films of the times of independence. It also lists the reasons for referring to the characters of the past in modern Uzbek animated films in recent years. And also provided suggestions for creating an image that meets the requirements of the time in today's modern process.

Keywords

Animation, Character, Image, Technology, Style, Artist, Animator, Art Director.

Introduction

The image of the characters in the animated film has a special significance. The reason is that the content of the work is expressed through the images and their character. An image, usually understood as a human being, is an animated film that depicts not only a person, but in the broadest sense, any image created through the artist's imagination - an object, an event, nature, and animals. “The formation of an artistic image is directly related to the creative individuality of the artist. The artistic image is unique because an integral part of it is the originality of the creator. An emotionally colorful approach to the event allows the author to express his personal attitude, and thus give the artistic images all the richness of human emotions” (Stepanova, M.A. (2005)).

There are specific complexities of image creation for any animated work, in the process of which the artist is based on a number of factors such as the history of experiments in this area, artistic analysis of images, their role in social life, the need for creation. That is, the creation of an artistically mature image in an animated film depends on a number of aspects. These are: the script, the character and psychological characteristics of the characters, the power of influence, the technique and technology chosen to create the animation.
Methods

Researcher M. Stepanova writes: “The formation of an artistic image depends on the creative individuality of the artist. The artistic image is unique because an integral part of it is the uniqueness of the creator. An emotionally colorful approach to the event allows the author to express his personal attitude, and thus give the artistic images all the richness of human emotions” (Stepanova, M.A. (2005)). According to the researcher G. Smolyanov, "it is expedient for any character to develop an individual myth and biography rich in facts" (Smolyanov, G.G. (2005)). That’s right, because this biographical information will be useful in the process of creating film footage. A biography based on the past and the present allows the artist and then the animator to accurately create the character’s behavior in any playground.

The creator of the work tries to make the cartoon rich in interesting images to increase the weight of his creative sample. Because every character chosen for a cartoon, whether it is a person, an animal or an object, is important in that it attracts the attention of the viewer in some way and can affect his psyche in a certain way. Given the capabilities of the audience (since most films are aimed at a younger audience), the image created for the cartoon should be as simple, clear and concise as possible, as well as fully meet the requirements of animation.

During the years of independence, attention was paid to the creation of the image of historical figures in Uzbek animation. As a result, the images of Jaloliddin Manguberdi, Tomaris, Spitamen, Shirak were created. Among them, the image of Tomaris was embodied as a strong, courageous, strong-willed person typical of the prototype. The image of Tomaris was close to the realistic image and found a characteristic expression of the hero's character. Due to the originality of the animated image, it is based on the principle of "exaggeration" in the expression of the image of Tomaris. In this sense, the image of Tomaris reflects the characteristics of the hero. The image of Tomaris has found a solution that fits the image of space. The reason why this work was created in the technology of transfer is that there are gaps in the expression of the movement of images. But the images and the image of the space are expressed as a whole in a colorful appearance. Film critic M. Mirzamuxamedova says: “It is noteworthy that the director S. Murodkhodjayeva was able to portray the image of Tomaris as an image of ideas that encourage timeless patriotism, patriotism and devotion. Such works are important in that they give the audience a sense of pride in our brave ancestors of the past and a sense of being a worthy generation” (Mirzamuxamedova, M.T. (2014)).
In the film, Tomaris's grief about his son Sparangis, his pain, inner experiences and his courage are impressively expressed by the skill of the film artist A.Safin. The artist sought to fully reflect the spirit of the period in the expression of legendary heroes in animated images. Tomaris’s long blue dress, with a thin crown on his head, portrayed the princess as a majestic, powerful, determined character, as well as a delicate, beautiful woman. In the description of the events, special attention is paid to the invincible will and patriotism of the tribe of massagets. The film's director S.Murodkhodjayeva later made the film "Spitamen" in this direction.

The image of Spitamen differs from the film Tomaris in style, image and material, and was created in computer technology. The filmmakers created the image of Spitamen in a semi-embossed image. Although there is a wide range of imaging capabilities in computer technology, there are a number of shortcomings in the visual appearance and movement of images. That is, the masculinity, heroic spirit, and behavior inherent in the image are not animated in the characteristics characteristic of the protagonist. The elements present in the background of some frames of the film were not found to fit the style of the work. The protagonists of this work are depicted in a semi-embossed size, and the use of photo frames in the depiction of the space has led to the lack of a methodological solution to the film and the loss of harmony in the image. That is, in the background of the frame, the image of mountains, hills and other details in the photographic landscape was cut out and used in the background of the frame. This has not found a methodological solution in the depiction of space and heroes in the frames.

In the animated play, the image of any character, as well as the space in which he participates, must be resolved in a certain style. This is evidenced by the fact that the creators of the analyzed film, in particular, the artist I. Ivliev does not have enough skills, experience, imagination, emotion and does not know the level of visual resolution. In addition, creating a work of art in a historical genre requires serious responsibility and immense skill compared to other genres. E.Smol, a foreign researcher, writes: “The image is presented in at least two different ways. Display and disclosure. Externally, the appearance, movement, and even speech of the protagonist should serve to connect his personality and consciousness” (Small. E.S. (1972)). Therefore, the created image must meet all the requirements of dramatic tasks.

**Results and Discussions**

If we pay attention to the animated characters of Uzbek animation created in the 2000s, unfortunately, the image of today's cartoon characters is interpreted in one form, that is, in
the form of morphine. For example, the animated film "House on Wheels" (2018), intended for teenagers and adults, is rich in interesting events, but in general, the images in the film have similarities to the previous works of director and artist A.Muhamedov. In other words, in the cartoon “Uddaburon shogird” (2012) the theme, characters and their style are created in the same form. He also appears in the cartoon "Two Neighbors and a Melon" (2007) as Bakir and Zakir. Said's neighbor in the movie "Uddaburon Shogird" and Said's neighbor in the movie "Wheeled House" are clearly seen in the greedy rich characters. Also, if we look at the film "River of Life" (2018), we can see that his style of expression shifted to the film "Potter" (2002), and the plot to the film "Membership" (1989) by the talented artist S. Alibekov. The same situation is observed in the film of the author of the film "Lamb, reed and robber wolves" (2019). That is, the film’s theme, genre, and audience did not represent a style appropriate to the age characteristics. The film’s theme is aimed at middle-aged and older audiences, while its visual style is interpreted in a simple way typical of a younger audience.

Character, experience, facial expressions and emotions are almost not expressed in the image of the heroes, the place of colors is not found. Due to the fact that the film is repeated in the same way as the author's previous film, "Bor Baraka", there is almost no novelty in the visual appearance and findings of the film. Although the various transformations of the elements in the film “Bor Baraka” are harmonized in the film, this method has not found a suitable solution in the style of the film “Lamb”. On the contrary, the repetitive shots caused the film to lose its spectacle as well as its dynamics and rhythm. Similar shortcomings were observed in the author's previous painting "White Chicken" (2009). The image of the elements expressed in the film, the repetition between the frames caused the plot line to change. That is, after the frame in which the protagonist is looking for a companion, various abstract photos and videos are interpreted. This led to a departure from the main idea of the film. Because the pictorial solution of the film is appropriate to the dramatic task, and the dramaturgy in turn requires the choice of the pictorial solution of the film.

The connection between film style and its content is crucial for animation. Often artists choose an existing graphic style to solve a particular problem. The style always reflects the creative individuality of the author. The choice of a visual system limits the possibilities of self-expression in a certain way. Visual styling requires meaningful styling. In this process, the Uzbek animation confirms that the time has come for young artists to create an image in accordance with modern requirements, but the existing images in the films are re-applied, and new superheroes are not discovered. Such films of the creators slow down the development of Uzbek animation. Based on the above
analysis, it can be said that the images in Uzbek animation are mainly created by imagination and rely only on the image of historical films.

Conclusion

In conclusion, the most remarkable images in terms of image, style, words, music, rhythm and dynamics, created in the images created in Uzbek animation, were created until the mid-80s. These are Zumrad and Qimmat, Alim and his donkey, Khoja Nasriddin, Sehrli ohu, Farrukh and Zumrad, Karakhan. Technically, before the period of independence, mainly puppet cartoons, the period of independence was dominated by the drawing-computer method. But to date, drawing-computer technology has not created high-level images like the cartoons of the past. This situation, on the contrary, had a negative impact on the artistic level and quality level of most films. Among them are "Caravan" (2003), "Lazy" (2006), "White Chicken" (2010), "Spitamen" (2010) and others.

About 90 animated films have been made in the last 20 years, some of which have been successful. It should be noted that at a time when it is required to make about 15-30 and 50 films a year, there is no change in the visual appearance, style and movement of the images created. On the contrary, it seemed to appeal to the heroes of the past. There are several reasons for this. That is:

- Lack of a full-fledged professional, young specialist who meets the level of modern requirements in animation studios;
- Existing animators do not carefully observe all the creatures in life in the creation of images, do not have acting skills, do not feel the images spiritually, do not work on themselves, do not have the ability to invent, do not know enough cartoon drama and directing;
- Animators do not use prototypes, limited to the creation of images mainly by imagination;
- Not based on the principles of animation in the creation of the image;
- Insufficient technical skills of artists in the state studio, artistic skills of animators of private studios;
- The plastic image of the images in the 2D cartoon is seen in the 3D cartoon without feeling the emotion and the material.

In today's rapidly evolving age of technology and technology, the creation of real-life images of the younger generation in the animation of our country is a requirement of the times. In this sense, in order to create a modern image in animated films, a survey was
conducted among a small audience (8-12 years). According to the established indicators, today's young audience is mainly interested in the image of animals and various creatures with human characteristics, interacting with them, as well as the demand for technology (drawing-computer).

The following suggestions can be made to create an image in Uzbek animation. Including:

- The creators of the studio create unique images, taking into account the needs, interests and desires of today's young audience;
- The desire of directors and artists not only to create festival-oriented films, but also to create children's works, images;
- Today it is expedient to create national superheroes who can enter real life with a young audience and reflect their image in children's products.

References


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