

МРНТИ 17.00.03
УДК 778.5С/Н(УЗБ.) +778.5.04.072:8.01.-2/29
DOI 10.47940/cajas.v5i4.258

GENRE VARIETY AND FEATURES OF COMPOSITIONAL FORMING OF THE UZBEK SHORT FILMS

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Abstract

The main goal of the work was to study short films. However, this direction of the cinema have become more popular, there are not enough research works concerning this field. Shorts were contemplated on compositional and genre side. Methods part of the article includes itself thoughts about compositional forming of the short films. Theoretical views of the Greek Encyclopaedist Aristotle about the structure of the work and what is considered by modern experts are given in this work. Also as the result of article short films of young directors in terms of genre and the compositional building are analyzed. In the analysis there are such Uzbek short films as "Mother" (directors Abduazim Ilkhomjonov and Botir Abdurakhmonov 2017), "Victims of Freedom" (directors Sanjar Sultonov and Hasan Alijanov 2015) and "White Cloud" (the director Habibullo Lutfullayev, 2015). In this work each short is exposed to the detailed analysis. Generically, the short film "Mother" can be attributed to drama – a genre characterized by the demonstration of real-life conflicts and their believable resolution. The short "Victim of Freedom" belongs to the genre of historical tragedy. The film tells about the tragedy that befall local intelligentsia striving to awaken people's mind; it is about a man who was strong enough to fight for the independence of the Uzbek people, and was subjected to brutal torment during the time of repression. The short film "White Cloud" is devoted to young love in a genre the melodrama. By the discussion there was obviously that short films have made in different genres, but most of them are drama. At the end of article as conclusion it was evidently that the young cinematographers prefer to a drama genre.

Keywords: short films, composition, culmination, director, genre, drama, melodrama, tragedy.

Introduction

Cinema is one of the few mediums which have managed to successfully depict the true reality of society in general and our lives in particular. As like other art forms, it depicts the multiple realities that one is faced with. It explores one of the most discarded yet eternal truths which every individual experiences and that is isolation. Each individual longs for social ties despite belonging to organized societies; it is what each one of us is ultimately reduced to [1, p. 1].

Film matters, among other things, because it has an extraordinary capacity to expand our reality, to deepen our moral sensibility, and to shape our self-understandings, sometimes by moving us closer to cultures, problems, and realities that are distant from those we know well [2, p. 25].

Talking about the cinema there is a need to notice that there are two directions: art house and film industry. The most remarkable direction in art house is short film. Short films are a rarified form, which serve to reflect the consciousness of our artists in a purer way than most feature films. With ideas often less diluted or altered by commercial imperatives, short films hold tremendous cultural significance [3, p. 1].

At the outset of film being created as an art, all films were short. Indeed, until 1913, all films were 15 minutes long or less [4, p. xi].

The purpose of the article is to study the development trends of short films in the Uzbek cinematography and to analyze the scientific, theoretical and practical features of short films. In spite of developing short films last years, there are lacks of research works in this field. In this article short films were paid attention on importance of a properly structured script that allows

ensuring the film's allure to the audience that would stay focused on the narrative; this means lending a film a dramatic shape. There is given special attention on the composition structure in the short films is critically important because of a limited timeframe allowed to convey the author's idea to the audience. Also in article there is told about genre versions in shorts and there is given explanations about genre properties and their role in dramatic art.

Methods

To study shorts, define features of compositional structure and distinguish genre variety it is necessary to analyze shorts in details. Also it is useful to approach the works of specialists. According to their thoughts and rely upon results of analyze it will be obviously the way forwarding to conclusion. To view the shorts in scientific way it is used author's own vision because of lack research works on this topic.

Speaking about short films we should pay attention on compositional structure of them, because this is the most important thing in any dramatic story.

In her book "How to Make a Good Script Great" Linda Seger noted specifically that one of the three essential components of a good scenario is the script structure. And in fact, for a unique formation, the script of the film is very important compositional construction. Aristotle wrote in his book "Poetics": ... "Tragedy is an imitation of an action complete and whole, which has a known volume, since there is a whole and without any volume. And the whole is what has the beginning, middle and end" [5, p. 62].

The theoretical views of the Greek encyclopedist on the structure of the work from the time of Aristotle and BC are continued by scriptwriters of our time.

Good examples of the script composition value can be found in books such as “How to Sell a Good Script Well” by Alexander Chervinsky, “Cinema Between Heaven and Paradise” by Alexander Mitta, and “How to Write What You Want & Sell What You Write” by Skip Press [6, p. 133].

Hollywood practitioners and theoreticians exploring the domain of screenwriting have developed some rules and codes governing the compositional structure of a film story, building on many years of careful research into the film audience perception psychology and taking into account the degree of success enjoyed by a production [6, p. 132]. In line with these rules, every film script should have a clear composition structure, that is, the beginning, the story development, and the ending. Yet composition structure is not just a set of rules and codes; it also assure the film’s reach and appeal to the viewer; hence the process of writing a script involves precisely the search and identification of a film narrative structure. With the help of a story structure a screenwriter gives shape and sequence to the film narrative, highlighting specific moments, etc. a properly structured script allows ensuring film’s allure to the audience that would stay focused on the narratives; this means lending a film a dramatic shape.

The composition of any dramatic piece, be it a Greek tragedy, a Shakespeare’s play or a weekly television program, follows a single structural scheme: set-up, development and denouement [7, p. 9]. This theoretical basis applies to all fiction genres, including short films.

The composition structure in short films is critically important because of a limited timeframe allowed to convey the author’s idea to the audience. Even a minor mistake

may deprive the film of its completeness and appeal the viewer.

To make the right choice of a composition structure for a screenplay, it is of prime importance to decide on the genre of a film narrative. Here is Karl Iglesias on this: “Choosing the genre of your story is probably the most important decision you’ll make before writing your script” [8, p. 35], because it is the genre that defines how to bring the story to the audience. Picture, image, text, storyline structure and the story itself with its constituent elements – movements, developments, character types, character integrity and, of course the very idea of a film production – may take on different forms depending on the genre chosen by the author [6, p. 324].

Despite the fact that mainly short films are created as a type of author’s cinema, in short cinema there are also all types of genres of cinema. Unlike the monotonous, mostly twilight in mood, intense adult cinema, the world of cinema-bref is more multicolored [9, p. 3].

Results

Like all other types of cinematography art, short films are known to have a variety of genres: comedy, thriller, drama, melodrama, psychological drama, historical or fantasy films, etc.

Among them there are short films telling about the twentieth century historical events in our country and the enduring life of the Uzbek people. A 2017 film titled “Mother” directed by Abduazim Ilkhomjonov and Botir Abdurakhmonov is a tribute to the times of the World War II. It celebrates the fortitude of the Uzbek people, the willpower and heroism of its women. The film tells about women who lost their men to the war, about mothers who lost their children. Despite all the hardships, they found the strength

to nurture and take care of orphaned children from Russia, Ukraine, Belarus, and other union republics who ended up in Uzbekistan as evacuees.

The production opens with archival footage showing war scenes followed by the short feature itself: the field on the screen is divided into two parts, one shown in light colours, while the other is dark. Women appear on darker side. This pictorial solution in the exposal is employed by the film directors to introduce the viewer into the atmosphere of events, which also defines the film genre. The field divided into two backgrounds sets communicates the women's sorrows and hope they harbour – a cinematographic solution that intensifies the film's artistic impact on the audience. The news comes from the "bright" side of the field, and women are heading for the "bright" side of the field, and women are heading for the light to hear the news that will take their sorrows away. From regions burned out by the flames of war, orphaned children arrive to be embraced and consoled by the women. The lead female character of the film took four children under her care and told them a story of her family, of her husband and eldest son killed in the war. The grief of the mother reading a letter from her younger son, and her experiences are communicated through a song called "Yul bolsin".

In the film's climatic scene, the woman receives a death notice about her younger son; she goes over painful realization that no one is going to call her "Mom" again. The film's finale shows the woman, worn out with suffering for the loss of her sons, now holding to her heart four orphaned children to whom she gives her motherly love. The film ends with a scene where the woman says to these bereaved children: "I am your mother". These words sound

optimistic, instilling hope for a happy childhood for the no-longer orphans.

The heroine of the "Mother" was described as a great image of mother. The archetype in the cinema is a semantic and constructive unit, through which, at the stage of the script, the dramatic narrative of the film is calculated and evaluated. The correspondence of a movie to an archetypal plot, the so-called cinematic archetypal sequence, allows the viewer to self-identify, following the archetypal motivation of individuation, conditioned by specific archetypal patterns of behavior demonstrated through specific archetypal images. The archetypal image in the cinema is an essential element that forms a «role model» for whole generations of people [10, p. 46].

Generically, the short feature "Mother" can be attributed to drama – genre characterized by the demonstration of real-life conflicts and their believable resolution. At the same time, a dramatic piece should inspire hope and awaken positive feelings in the audience. Andrei Tarkovsky, the famed film director, once said that "any work of art, no matter how sorrowful or sad, would be pointless unless it left some room for hope in the viewer's heart" [6, p. 352]. "Mother" have certainly reached that goal: with the help of her adopted children the heroine regained the joy of being a mother, and her love for these children healed wounded soul. She healed her mental wounds with love [1]. This leaves the viewer with hope for tomorrow.

The short films' limited time requires focus on the composition structure of a storyline, where every frame should be capacious to the ultimate degree to meet the objectives set for each compositional part the film: exposal, set-up, development, culmination, and denouement. Abduazim

Ilkhomjonov and Botir Abdurakhmonov, the directors of "Mother", carefully followed these rules, which ensured the completeness of the storyline. Their colour solutions also serve to enhance the film's impact on the audience.

If "Mother" is a short historical drama, the 2015 film titled "Victims of Freedom" by Sanjar Sultonov and Hasan Alijonov belongs to the genre of historical tragedy.

The film tells about tragedy that befall local intelligentsia striving to awaken people's minds; it is about a man who was strong enough to fight for the independence of Uzbek people, and was subjected to brutal torment during the time of repressions. The film's hero endured torture and brutality with unbroken spirit and was destroyed physically. The tragic ending of the "Victims of Freedom" brings sorrow to the hearts of the audience. Sanjar Sultonov and Hasan Alijonov compellingly demonstrate the terrifying reality of repressions during that historical time.

The "Victims of Freedom" can be attributed to the genre of tragedy, also because it makes the heart of everyone who loves his homeland grieve. The film's lead character has the audience feel proud for people who sacrificed their lives for the freedom of the nation, and be saddened by their tragic fate. Interesting in this respect is the thought of Hegel who wrote: "Scoundrels and rascals cannot make us sorrowful. Therefore, the tragic character should be significant and meaningful. Excessive immorality frightens us, whereas the fate of the miserable makes us mourn. Nobility touches the human heart, shaking it profoundly" [11, pp. 575-576].

The composition structure of the "Victims of Freedom" by Sanhar Sultonov and Alijon Hasanov is thoroughly thought out. All the sorrows and hardships endured by the whole nation during the years of

oppression are exposed through the story of one family. On the story composition Aristotle wrote: "Every tragedy is in part Complication and in part Denouement; the incidents before the opening scene and often certain also of those within the play, forming the Complication; and the rest the Denouement". By Complication I mean all from the beginning of the story to the point just before the change in the hero's fortunes; by Denouement, all from the beginning of the change to the end" [5, p. 97]. When the hero of the "Victims of Freedom" short features sees the "death machine", it troubles his heart, while the audience gets anxious and uneasy. This "complication" drives the events of the film to the denouement, which proves that the film composition is structured correctly. Speaking of the generic diversity among short films, one should mention the genre of melodrama, a term that for many years has had a negative connection. Over the years, the term melodrama has increasingly taken on a negative implication. It is associated with soap opera exclusively with romantic women's stories, and with a dramatic device best characterized as exaggeration (as opposed to realism, or a story that is simply more believable). Although, all of the above has a hint of truth, each is to narrow an approach to melodrama and keeps us away from the usefulness of melodrama as a form. Turning to the "truth" of melodrama, what then do we mean by the term? A good starting point is to suggest that melodrama at its most basic concerns itself with stories that are essentially realistic. Within that general description, melodrama can be a story about ordinary people in ordinary situation [4, p. 153]. In cinematography it can be either a full-length or a short feature.

"White Cloud", a short melodrama made by Habibullo Lutfullayev in 2015, is

telling about teenage love. The film begins with the hero's imaginary journey back to his school years. When a newcomer girl joins the class, the boy falls in love with her, and the girl also notices him. But there is another guy in the class ... As noted by Leonid Nechoroshev in his book "Film Dramaturgy", "A happy love surely gets tarnished the bad guy..." [6, p. 325]. The film's lead male character cannot swim, yet chooses to take the challenge of his adversary and jump into the river from a bridge. Learning about this decision of her boyfriend, the girl takes the bad guy by the hand and leads him away, thus saving the hero's life. But the latter misunderstood her action. Years go by, the young man becomes a writer and authors a story about the betrayal of his first love. In the meantime, the story editor, having corrected his mistakes, returns the story to the author: the "bad girl" has now been turned into an "angel"; and the editor thus justified the hero.

Habibullo Lutfullayev, the scriptwriter and director of the "White Cloud" melodrama has met his objective. In the words of L. Nekhoroshev, "when creating a melodrama, ... the author softens the viewer's heart, and even more importantly, by letting him shed a tear, he seeks to make a happy ending" [6, pp. 325-326]. While watching the "White Cloud" short feature, the audience sympathizes with the young people in love, cares about them and rejoices at the happy end, and this is one of the essential requirements of the melodramatic genre. According to Cooper and Dancyger, "There are genres that are dominated by plot – the action-adventure film, the Western, the war film. Other genres, such as melodramas, dominated by character. What this means is that melodramas key in on relationships on a level that is both understandable and appealing to us" [4, p. 154].

The film's exposal gives the audience an opportunity to get to know the characters better and understand them, but then the twists and turns of the film's events start developing rapidly. Through these means, the film director was able to meet the requirements of both the genre and short film time constraints. To ensure composition integrity in the film, a metaphor is employed: at one time the girl appears among the white clouds, looking like an angel; at another she is wearing black vestments, among the dark clouds. This graphic solution helped to logically connect contrasting episodes, leading artistic allure to the cinematographic piece. The viewer truly believes that a melodrama of this kind can happen in the life of anyone. Analyzes show that the last time made short films are in different genres. It was obviously, learning short films approved that creative works of young directors have taught dissimilar themes. Also they have compositional structure that obeys to dramaturgic rules.

Discussion

In the XXI century, there have been major changes in all areas. The art of cinema, including cinema, is no exception. However, short meter films are continuing to develop in its figurative form to give new impetus to cinematography in the new era. Along with technological advancement, it has an ideological impact on the spiritual and cultural life of society.

Shorts are playing a role of a training ground for young artists and they are continuing their research and creative experiment. They are raising the problems in their "little" affair, which cannot be overlooked by "big movie" sponsors. In The Film Encyclopedia, Ephraim Katz notes the multiple functions of short film, as both a "training and testing ground" where new talent and techniques reveal themselves,

and as a vehicle for artistic expression and social commentary [12, p. 1248].

However, shorts have emphasized great ideas of filmmakers, there is a lack variety in genre. Most of shorts are made in drama genre.

Here I would like to cite what Malyukova Larisa said in the magazine "Art of Cinema": "Despite the manifested taste for the genre, melancholic stories are still common among young authors. Melancholy is a friend of youth" [9, p. 4]. Talking about the genre of short films, one thing is pleasing that despite everything, young directors create films, revealing the themes that excite them and invest their souls in them.

Conclusion

Today contemporary artists are successful in offering their personal artistic strategies and representing their countries at leading international exhibitions and film festivals. However, although some artists have achieved considerable international recognition, video art as a cultural phenomenon still faces serious institutional problems, which become transparent in a temporal perspective. Nevertheless, Central Asian video art continues to develop in the convergent global current of artistic practices of new cinema and contemporary art [13, p. 238].

Speaking of genre, comedy should also be mentioned. Popular in the first half of the twentieth century were the films featuring Charlie Chaplin, and later in the century – short films made in the soviet republic Georgia. Unfortunately, in recent years, short film makers seem to be largely neglecting the genre.

Filmed in recent years, short film by Uzbek cinematographers belong primarily to the genre of drama. Examples include "Limousine" by Abduazim Ilkhomjonov, "Angels with Wings" by Sevara Halimova,

"Devoted" by Maftuna Allokulova, "Powerlessness" by Abdusamat Salomov, and "Love" by Hasan Alijonov.

The best short films generally make it clear from the start whose story they are telling. Once we as viewers know that, we have a "home-base" within the film, a means for keeping our bearings and for knowing how to gauge the relative importance of anything that happens [14, p. 2].

As we looked above, shorts have become a great exercise and test ground to express the views of creators. This has developed a lot in the new era. One of the experts view on this specifies our point of view: "... What's behind it? Is the effect of modern style or is it really enjoyable? Some interesting and positive aspects of this art are identified by its fans. A short film is not just an animated painting, but the fact that the plot is enriched with colors, heroes and events. Because it is necessary to convey the idea to the viewer within 5 to 20 minutes, which is sometimes a very difficult task. Secondly, the speed, fast changing slots, and the unexpected plot never make the audience feel bored. Moreover, But full-bodied colors serve as an indication of describing the movie's main idea" [2].

Learning short films made last years shows that most filmmakers prefer drama genre. There are some conclusion concerning this. On the one side shorts made by young creators. Therefore, it is typically that they have more problems with work and in their life. On the other side young filmmakers approaches difficulties of society. They want to touch problems and improve the world.

However there is similarity in the genre in shorts they do not lose their worth as art works. Because of varieties of looks that transferred into shorts they have uniqueness.

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Acknowledgments

The author thanked Kabyll Khalykov PhD, professor Editor-in-Chief of Central Asian Journal of Art Studies for suggestions and helping with translation in Kazakh.

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ЖАНРОВОЕ РАЗНООБРАЗИЕ И ОСОБЕННОСТИ КОМПОЗИЦИОННОГО ПОСТРОЕНИЯ УЗБЕКСКИХ КОРОТКОМЕТРАЖНЫХ ФИЛЬМОВ

Аннотация

Основной целью работы было изучение короткометражных фильмов. Несмотря на то, что это направление кино становится все более популярным, до сих пор не хватает исследовательских работ, касающихся этой области. Раньше короткие метры, рассматривались лишь с точки зрения композиционного построения и жанра. Методы, как часть статьи, включают в себя мысли о композиционном формировании короткометражных фильмов. В этой работе приводятся теоретические взгляды греческого энциклопедиста Аристотеля о структуре произведения и о том, что рассматривается современными специалистами. Также в статье анализируются короткометражные фильмы молодых режиссеров с точки зрения жанра и композиционного построения. Анализируются такие узбекские короткометражки, как «Мама» (режиссёры Абдуазим Ильхомджонов и Ботир Абдурахмонов, 2017 г.), «Жертвы свободы» (режиссёры Санджар Султонов и Хасан Алиджанов, 2015 г.) и «Белое облако» (режиссёр Хабибулло Лутфуллаев, 2015 г.). В данной работе каждая вышеперечисленная короткометражка подвергается подробному анализу. Обобщённо короткометражку «Мама» можно отнести к жанру драма, которая характеризуется демонстрацией реально существующих конфликтов и их правдоподобным разрешением. Короткометражка «Жертва свободы» относится к жанру исторической трагедии. Фильм рассказывает о трагических событиях, постигших местную интеллигенцию, стремящуюся пробудить ум людей. Речь идет о человеке, который нашел силы, чтобы бороться за независимость узбекского народа, и подвергался жестоким мучениям во времена репрессий. Короткометражка «Белое облако» посвящена молодой любви и решена в жанре мелодрамы. Дискуссия показала, что короткометражки последних лет, снимавшиеся в разных жанрах, в большинстве отталкиваются от жанры драмы. Автор статьи приходит к выводу, что молодые кинематографисты предпочитают именно этот жанр.

Ключевые слова: короткометражный фильм, композиция, кульминация, режиссёр, жанр, драма, мелодрама, трагедия.

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ЎЗБЕК ҚЫСҚАМЕТРАЖДЫ ФИЛЬМДЕРІНІҢ ЖАНРЛЫҚ ӘРТҮРЛІЛІГІ ЖӘНЕ КОМПОЗИЦИЯЛЫҚ ҚҰРЫЛЫМЫНЫҢ ЕРЕКШЕЛІКТЕРІ

Аңдатпа

Жұмыстың негізгі мақсаты қысқаметражды фильмдерді зерттеу болды. Киноның бұл бағыты танымал бола бастағанына қарамастан, осы салаға қатысты зерттеу жұмыстары жеткіліксіз. Қысқа метрлік композициялық ескілік және жанр тұрғысынан қарастырылды. Мақаланың бір бөлігі ретінде әдістер қысқа метражды фильмдердің композициялық қалыптасуы туралы ойларды қамтиды.

Бұл жұмыста грек энциклопедисті Аристотельдің шығарманың құрылымы және қазіргі заманғы мамандар қарастыратын теориялық көзқарастары келтірілген. Сондай-ақ, мақала нәтижесінде жас режиссерлердің қысқа метражды фильмдері жанр мен композициялық құрылым тұрғысынан талданады. Талдауда «Ана» (режиссерлер Абдуазим Ильхомджонов және Ботир Абдурахмонов 2017), «Бостандық құрбандары» (режиссерлер Санжар Султонов пен Гасан Алиджанов 2015) және «Ақ бұлт» (режиссер Хабибулло Лутфуллаев, 2015) сияқты өзбек қысқаметражды фильмдері бар. Бұл жұмыста әр қысқа метражды фильм егжей-тегжейлі талданады. Жалпы алғанда, «Ана» қысқаметражды драма жанрына жатқызуға болады, ол нақты қақтығыстардың көрсетілуімен және олардың сенімді шешілуімен сипатталады. «Бостандықтың құрбаны» қысқаметражды тарихи трагедия жанрына жатады. Фильм жергілікті интеллигенцияны адамдардың санасын оятуға тырысқан трагедия туралы баяндайды; бұл өзбек халқының тәуелсіздігі үшін күресуге жеткілікті күшті болған және репрессия кезінде қатты азап шеккен адам туралы. «Ақ бұлт» қысқаметражды мелодрама жанрындағы жас махаббатқа арналған. Пікірсайыс барысында қысқаметражды фильмдердің әртүрлі жанрларда түсірілгені анық болды, бірақ олардың көпшілігі драма. Мақаланың соңында жас режиссерлер көп қолданатын жанры драма екені анық болды.

Трек сөздер: қысқаметражды фильм, композиция, шарықтау шегі, режиссер, жанр, драма, мелодрама, трагедия.

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