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**Role of symbols and artistic images in exploring the meaning and
content of films**

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Introduction

After gaining the independence due attention has been given to the cinematography as many other spheres of social, cultural and economic life of the country by the President of the Republic and the government. The decree of the Republic of Uzbekistan from 07.08.2017 “Further measures on development of the national cinematography” and the President’s decree on “Assigning the conception of further development of national culture”, serves as good examples for our above mentioned ideas. Furthermore, in the meeting about works have been carried out on developing the national cinema and coping with the existing problems our highly respected President’s speech on “Raising the development of the national film industry to a new level is a burning issue” have a great importance. In these speech: “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.”¹ - cited the Head of the State.

It is a sheer fact that the role of the film art in enhancing cultural level and educational capacitate of the nation, in bringing up strong younger generation is crucial.

¹ Sh.M.Mirziyoyev. Milliy kino san'timiz rivojini yangi bochqichga ko'tarish – davr talabi // Ma'rifat. 2017-yil

30-dekabr №104 (9065), 1-b.

In the decree of the President of Republic of Uzbekistan Sh. Mirziyoyev from 29th December 2017 “Accepting the conception on further development of the national culture” he pointed out that to bring up and educate young talents, highly qualified staff and to implement the sophisticated system of the training programmes, and efficiently operate a single governmental policy on the cultural sphere, furthermore to supply the cultural needs of the people and to boost the cultural service, to regard the national culture as a part of the world culture, and to develop the national culture in the harmonization with the world culture and to spread widely the national culture and to raise his worldwide position are the main current issues.²

From the above mentioned we can conclude that major and important issue relating to the cinematography that should be tackled. For this reason in our master’s thesis we decided to research the following theme “The role of artistic image and symbols in exploring the meaning and content of films.”

Actuality and validity of theme of the research:

The role of the film art in the life of people is incredible. Today we can’t imagine any nations, cultures life without films. Whereas film is a type of the art as literature, music and painting, the film art can’t depict life without the help of images and symbols as any other types of the art. Because film art chooses images and symbols as a means of depiction. This type of the art illustrates the complications of life, concerns, wishes, intentions, way of thinking, worldview, national peculiarities, beliefs of people with the help of symbols and images. Actually, the main purpose of the art is to affect feelings and thoughts of people and to cultivate highly moral personality.

² O‘zbekiston Respublikasi Prezidenti Sh. Mirziyoyevning 2017-yil 29-dekabrdagi “O‘zbekiston Respublikasida milliy ma’daniyatni yanada rivojlantirish konsepsiyasini tasdiqlash to‘risida”gi Qarori// o‘zbekiston adabiyoti va san’ati 2018-yil 30-noyabr №49 (4499), 1-bet.

To Spread and foster the culture, and to up bring the young generation on the basis of its achievements, to fulfill expectations of contemporary people to see films with comprehensive and powerful images and to raise the quality of films to a new level are the main issues.

To carry out the above mentioned ideas we should make profound scientific analysis of our feature films taking into account the national peculiarities and the achievements of the world cinema and on the basis of this to produce competitive films.

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

The above mentioned ideas show the importance of this research work for the contemporary Uzbek cinema.

Object and Subject of the research.

Images and symbols in films that are regarded as one of the best examples of the contemporary Uzbek and world cinema “Days Gone By” (1969. Y.Azamov), “The White Ship” (1976. B.Shamshiyev), “The Old Man and the Sea” (1990. J. Teylor), “Titanic” (1997. J.Kameron), “Baran” (2001. M.Majidi), “Yurt” (2007. A.Shahobiddinov), and “Well” (2015. M.Abdulholiqov) served as an object of the research. Structural-semantic, functional-position and film didactic features are chosen as a subject of the thesis...

Aim and tasks of the research

The aim of the research is to study interpretation of images and symbols widely in the evolution of the national Uzbek cinema, to highlight achievements, and to detect flaws on a scientific basis as well in accordance with assessments of the world cinema.

To find solutions for existing problems on the scientific-theoretical basis. To

present practical methods of implementing the results of the work into the national Uzbek film industry system.

Tasks of the research are the following:

- 1) System-structure review of meaning of images and symbols that are presented in feature films;
- 2) Generalization of all existing ideas about images and symbols;
- 3) to study meaning and shape relationships between images and symbols that functions as a structural part of feature films;
- 4) to do comparative analysis of interpretation of images and symbols of the film structure in the system of the Uzbek and world cinema;
- 5) to observe the film didactic aspect of images and symbols.

Scientific novelty of the research.

Due attention has been given to the study of the images and symbols in the national cinema, but comparative analysis of interpretation of images and symbols in accordance with the last achievements in the system of the Uzbek and world cinema is almost in the beginning stages. So, approaching to the interpretation of images and symbols based on contemporary cinema achievements, stating that any film is a coherent system, we tried to determine the level of position of images and symbols in the system of forming parts of the film in accordance with laws and categories of dialectical philosophy and dialectical logic. The philosophy of Aristotle (384-322 BC), his dialectic, and Hegel's dialectic (1770-1831) serve as a philosophical base of the work. Furthermore, this thesis work is based on the outlooks of the Eastern philosophers such as Farabi (873-950), Jaloliddin Rumi (1207-1273), Alisher Navoi (1441-1501).

Studied, classified and raised to the new level of analysis using existing theoretical achievements on images and symbols in accordance with the notions

of the whole and its units, system and its forming parts.

Due attention was given to exploring system-structure, structural-semantic, communicative-pragmatic, cognitive, functional-position and film didactic aspects of images and symbols.

Research questions and hypotheses

The main issue of the research is to carry out scientific studies and justification of the place and the importance of the image and symbol that come as units of a film system. Moreover, to promote certain logical conclusions on a base of scientific-comparison

To give significant attention to the aspects of symbols as the expression of national consciousness. To apply a logical approach to the aspects of symbols as an expression of universal consciousness. At the same time, to explore the specific national and universal characteristics as well as features of the images.

Literature review of the research topic (analysis)

The essence and significance of the images and symbols, which are the components of different feature films and didactic aspects of films, have already led to formation of various ideas. Because the images and their interpretation, symbols and their interpretation, as well as the description and classification of images and symbols have not been completely solved in the cinematographic scientific-theoretical analyses. For example, we find a lot of definitions of the concept of image in the world cinema and the Uzbek cinema. However, there is also no system-structural approach to the definition of a symbol and image.

Actually, the concept of the system is accepted in all branches of science. For example, the teachings of D. Mendeleev (1834-1907) in chemistry, the teachings of A. Einstein (1879-1955) in physics, and F. Saussure (1857-1913) in linguistics are examples of the system-structured teachings.

It becomes evident that the role of images and symbols in the classification of

units of film structure and their structural-semantic and functional-position aspects are not sufficiently emphasized. And the comparative approach to the communicative-pragmatic and film didactic aspects of such units have almost not been on the agenda. In spite of this, many prominent scientists and researchers have proposed many important ideas about image and symbol classification in their research on cinema.³

It should be noted that in the aforementioned scientific works, certain scientific conclusions and theories have been proposed about images and symbols which have an important role in the development of cinematography. But in these scientific sources, the image and its definition, the symbol and its definition have not found its complete and perfect explanation.

Methodological basis of the research

The methodological basis of the research are decisions and decrees of the President of the Republic of Uzbekistan Sh.M.Mirziyoyev on culture and art, science, including the decree from 07.08.2017 “Further measures on development of the national cinematography” and the President’s decree on “Assigning the conception of further development of national culture”, President’s speech in the meeting about works have been carried out on

³ Bu haqda qarang: Jung, C. G. “Archetypes of the Collective Unconscious.” *The Basic Writings of C.G. Jung*. Ed. Violet S. de Lazlo. Trans. R.F.C. Hull. Princeton, NJ: Princeton University Press, 1990. (Jung 299-300).

Freud, Sigmund. “General Introduction.” *The Basic Writings of Sigmund Freud*. Transl. Dr. A. A. Brill. (New York: Random House, Inc, 1938) 141, 148.

Dictionary of Symbols (second edition. J.E.Cirlot. Taylor and Francis e-Library, 2001 p ix

Womack, Mari. *Symbols and Meaning: A Concise Introduction*. California: AltaMira Press, 2005.

Blain Brown. *Cinematography : theory and practice : image making for cinematographers and directors*. second edition. China. Focal press. 2012.

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Palczewski, Catherine, and Ice, Richard, and Fritch, John. *Rhetoric in Civic Life*. Pennsylvania: Strata Publishing, Inc., 2012

Sally Bradshaw and Lance Storm *International Journal of Jungian Studies*, 2013 Vol. 5, No. 2, 154-176, Archetypes, symbols and the apprehension of meaning

developing the national cinema and coping with the existing problems on “Raising the development of the national film industry to a new level is a burning issue”.

The methodological basis of the research is dialectic philosophy as well as dialectic logic. The research was based on the categories of dialectical philosophy such as content and form, the generality and the particularity, the essence and phenomenon, the system and its constituents, and the dialectical logic theories that explain the relationships between these categories.

Comparative-typological, cognitive, cognitive-semantic, pragmatic, cultural, transformation, oppositional, contextual, inductive, deductive, moulding, classification, paradigmatic, syntagmatic methods and methods of analysis have been used as scientific-analytical methods of research

Moreover, scientific conclusions and thoughts on the image and the symbol of national prominent scholars and film directors such as A.Yo’ldoshev, B.Sayfullayev, H.Abulqosimova, M.Mahamedov, F.Fayziyeva, H.Nasimov, J.Qosimov, B.Yo’ldoshev and so on, as well as many other world scientists in the film art, film criticism, film theory such as, Eisenstein, Tarkovskiy, Mita U.Eko, Deluza, P.Pazolini and others served as methodological basis of the work.

Theoretical and practical significance of the research results

Theoretical importance of research

Until now, in the Uzbek cinematography the concept and interpretation of images and symbols have not been studied in-depth and fully in the comparative perspective based on the highest achievements of world cinema, In this research we have applied the system-structural approach to the comparative analysis of images and symbols, which are the elements of the film structure in the Uzbek and world cinema systems, and this increases theoretical significance of the

work. The most important theoretical aspect of the research is explained by the presence of the scientific, system-structural, structural-functional approaches to the subject.

It is important to note that the conclusions reached in this thesis work about the images and symbols in the film system, more explicitly explained as the constituent units of this system, are based on the theory of "system outside the system is absolutely different system", that is, Hegel's theory of "thing-in-itself", and Farabi's theoretical assumptions "Everything exists only because of its opposite".

The practical significance of the research

The analysed theme and proposed solutions and methodological descriptions have been studied on the basis of criteria of dialectic philosophy and dialectic logic and analysed comparatively with concrete examples.

The studied subject and the scientific achievements play an important role in improving the interpretation of images and symbols in feature films. Because the role of cinema in human life is incomparable, film influences spirituality and develops thinking process of man. Any movie is made up of images and interpreted by symbols. System-structural and system-pragmatic and system-functional study of images and symbols, and the implementation of the results of this research in the film art and its practical application will have a positive impact on the quality and quantity effectiveness of the cinema system.

The obtained theoretical and practical results could be used effectively in producing manuals and textbooks on filmmaking, film theory film criticism, and in cinema-related science, and in production of a new, modern generation of Uzbek films.

At the same time, materials of the dissertation comprise theoretical and practical recommendations for pedagogues and students of secondary and higher

institutions and could be used in study theoretical and practical courses on “Filmmaking”, “Screenwriting”, “Cinematography”, “Sound Editing” “Film criticism” and so on.

Description of Structure of the thesis work

The dissertation consists of introduction, three chapters, general conclusions, a list of references, and applications.

In the introduction of the dissertation is described the actuality and validity of theme of the research, its purpose, tasks, subject, object, analytical methods, scientific novelty, theoretical and practical value, application scope of the results and degree of outcomes of the results.

The first chapter of the thesis is called "The concept of image and symbol in contemporary cinematography", which describes the present definition and classification of images and symbols which functions as a part of content and form of film system, and discusses the problems of this definition and classification on the theoretical basis. The concept of image and symbol is studied in accordance with the categories of dialectic logic on the base of system-structural analysis and presented definitive judgments. In addition, this chapter focuses on the categories and concepts of the dialectical philosophy such as the whole and the its parts, system and its constituent elements, and proposes scientific and theoretical deductions.

The second chapter of the research is entitled «Interpretation and comparative analysis of the image in contemporary cinematography», in which the classification of existing images in the system of some examples of Uzbek and world cinematography is compared. Presented the results of the comparative analysis of images, that have been regarded as main, secondary, and incidental, their role and nature in the semantic-syntactic structure of the film and their functional aspects. Explains the methods, positions and ways of interpretation of

main, secondary, and incidental images.

The third chapter of the research is called "Types of symbols in the contemporary world and Uzbek cinematography, their comparative analysis and their film didactic aspect". In this chapter interpretation of the symbols in the system of world and Uzbek cinematography is expressed in a comparative way. This part deals with the national and universal essence of the symbols. This chapter also reflects the film didactic aspect of the symbols, methodological recommendations to film industry and teaching in the educational system.

At the end of each chapter, the scientific and theoretical conclusions of the same chapter are given. Furthermore, the chapter of "General Conclusions" presents summarized scientific outline of deductions of the above chapters. These findings serve as an essential resource

Achieved results serve as a useful resource for filmmakers, film industry professionals, and academic researchers in comparative cinema.

Chapter 1.

The concept of image and symbol in contemporary cinematography

1.1 The concept of image and symbol in contemporary cinematography and its classification

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."⁴

Indeed, cinema, which is the most popular type of art, has a unique opportunity

⁴ Sh.M.Mirziyoyev. Milliy kino san'timiz rivojini yangi bochqichga ko'tarish – davr talabi // Ma'rifat. 2017-yil

30-dekabr №104 (9065), 1-b.

for affecting feelings and thoughts of people and thus cultivating highly moral personality. Analyses and classification of existing national films play an important role in accomplishment of these opportunities.

Today, almost all subjects are studying and analyzing their object of study as a coherent whole system⁵. However, this approach has not yet been fully employed into the analysis and classification of feature films proposed by Uzbek film theorists, filmmakers.

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

Since any existence is functions as a whole system (one single system), then existing system consists of its constituents (units, elements)⁷. So it becomes clear that any system has its own structure and its constituent elements. "Element - is a part of interrelated things and phenomena that constitute a whole system. The structure is 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)"⁸.

It is understood from the above mentioned that the system has the following important features:

1. The system is a whole, one single existence.
2. System has structure

⁵ I.Mo'minov va b. Bilish nazariyasi masalalari. T.: Fan. 1975. 55-b. Yana 152-b.

⁶ A.Nurmonov, Sh.Iskandarova. Tilshunoslik nazariyasi. T.: Fan. 2008. 6-bet.

⁷ J.Tulenov, Z.G'afurov. Falsafa. T.: O'qituvchi. 1991. 150-151-b.

⁸ J.Tulenov, Z.G'afurov. Falsafa. T.: O'qituvchi. 1991. 150-b.

3. System is consist of elements that form a unified whole.
4. The units of the system are not assemblage of simple elements, but rather they are depend upon and affect one another interdependent and form relationships with one another.
5. Any element of a system has specific function within the same system and within the same structure.

We should up bring our youth⁹ in standards of the highest moral¹⁰, the highest justice¹¹ and highest true reality¹². Upbringing of the younger generation is 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. Therefore, our President Sh.M.Mirziyoyev in his speech at the IV kurultai (congress) of the public youth movement of Uzbekistan said: “Think for yourself, if our young people did not read our newspapers and magazines, they did not know our national literature and culture how they would become patriots? How will their consciousness, worldview are developed?”¹³

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 meaning and essence of the issue, furthermore, explained strategic and conceptual essence of the issue in depth in his speech at the IV kurultai

⁹ O‘zbekiston Respublikasining 2016-yil 14 sentyabrdagi “Yoshlarga oid davlat siyosati to‘g‘risida”gi Qonuni. O‘zbekiston yoshlar ittifoqi faoliyatiga doir me‘yoriy-huquqiy hujjatlar. 1-qism.T.: O‘zbekiston. 2017. 32-57-b.

¹⁰ Arastu. Axloqi kabir. T.: YAngi asr avlodi. 2006. 115-b. Yana 200-b.

¹¹ Amir Temur. Temur tuzuklari. T.: G‘afur G‘ulom nomidagi nashriyot – matbaa birlashmasi. 1991. 15-, 29-, 54-, 63-, 64-, 94-, 99-100-b.

¹² Alisher Navoiy. Hayrat ul-abror. T.: G‘afur G‘ulom nomidagi Adabiyot va san‘at nashriyoti. 1989. 139-b. (Nasriy bayoni. 303-b.)

¹³ O‘zbekiston Respublikasi Prezidenti Sh.M.Mirziyoyevning yoshlar qurultoyidagi nutqi. O‘zbekiston yoshlar ittifoqi faoliyatiga doir me‘yoriy-huquqiy hujjatlar. 1-qism. T.: O‘zbekiston. 2017. 23-b.

(congress) of the public youth movement of Uzbekistan. Here two principal aspects are explained in synthesis of socio-spiritual, social-philosophical, dialectic-philosophical and logical:

1. to up bring the younger generation as a comprehensively developed person;
2. to upbringing the worthy successors of the great works that have already begun.¹⁴

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

Whereas the Uzbek national culture is an integral part of the world culture, and should strengthen its position in its further development¹⁵, we need to analyse 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 dialectic philosophy such as whole and part, system and structure, universal and individual, divergence and convergence, firm basis, and apply most reliable techniques and methods such as system-structural, system-functional into the analysis and classification of films.

In fact, it is not a new phenomenon to analyse and classify the studied object on the basis of the concept of system and structure. For example, we can show of the scientific works of D.I.Mendeleyev (1834-1907) in chemistry, A.Einstein (1879-1955) in physics and F. Sossyur (1957-1913) in linguistics as good examples. If we take a closer look at these issues, understanding the phenomena

¹⁴ O'zbekiston Respublikasi Prezidenti Sh.M.Mirziyoyevning yoshlar qurultoyidagi nutqi. O'zbekiston yoshlar ittifoqi faoliyatiga doir me'yoriy-huquqiy hujjatlar. 1-qism. T.: O'zbekiston. 2017. 30-b.

¹⁵ O'zbekiston Respublikasi Prezidentining "O'zbekiston Respublikasida milliy madaniyatni yanada rivojlantirish konsepsiyasini tasdiqlash to'g'risida"gi 2018-yil 28-noyabrdagi Qarori. // O'zbekiston adabiyoti va san'ati. 2018-yil 30-noyabr soni. 1-b.

as a whole and part, system and its constituent elements (substantia and accidentia) has already existed in the Eastern philosophy. The philosophical views of Forobi (873-950) ¹⁶, Jaloliddin Rumi (1207-1273) ¹⁷, Alisher Navoi (1441-1501) ¹⁸ are excellent examples.

For example, in Alisher Navoiy's "Lison ut-tayr" (1498-1499), given a story which 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 system, the interrelated elements in of the system in the scientific and artistic ways. To prove our thoughts we offer the following lines from the story:

“Bir kishi so’rdi: “Ko’ribsizlarmu pil?”

Dedilar: “Hov!” Oytiti: “Ating dalil!”

Chun alar ko’rmaydur erdilar oni,

Yaxshi ham so’rmaydur erdilar oni.

Har biri bir uzviga surtib ilik,

Hosil aylab erdilar ondin bilik.

Qo’llarin mas aylagan dedi: “Sutun”

Qornin etkon mas dedikim: “Besutun”.

Ul birikim mas xartum ayladi,

Ajdaho andomi ma’lum ayladi.

U biriki tishlarin qildi bayon,

¹⁶ Abu Nasr Forobiy. Fozil odamlar shahri. T.: Abdulla Qodiriy nomidagi xalq merosi nashriyoti. 1993. 76-77-b. Va yana qarang: 174-180-b.

¹⁷ Jaloliddin Rumi. Ichingdagi ichindadur. T.: Yangi asr avlodi. 2018. 148-b. Va yana qarang: 152-153-b. Yana qarang: Najmiddin Komilov. Tasavvuf. Movarounnahr nashriyoti hamda O’zbekiston NMIU. 2009. 267-b.

¹⁸ Alisher Navoiy. Lison ut-tayr. T.: G’afur G’ulom nomidagi nashriyot – matbaa birlashmasi. 1991. 200-202-b. (Nasriy bayoni. 401-402-b.)

Dedikim ikki so'ngak bo'ldi ayon.
Quyrug'idin ulki ko'rguzdi xabar,
Dedi bir af'i osilmushdir magar.
Boshig'a ul birki surtub erdi qo'l,
Bir qiyoning tumshug'i sharh etti ul.
Ulki etkurdi qulog'ig'a ovuch,
Dedi tahrin ichra ikki yelpug'uch.
Barchasi um'yo yuzidin so'z dedi,
Garchi ul so'zlar bori voqe' edi.
Lek nuqson erdi taqrir ichra ko'p,
Yo'q erdi tartib tayg'ir ichra ko'p....
Lek jam' o'lg'onda bu barcha sifat,
Pilg'a hosildur ul dam ma'rifat.

A Story

Prosaic form or Content: "Listen! This incident may serve you as a good example. They say a group of blind people was either roaming or captive in India. And as fate would have it 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 like this since they were blind.

Although what they said was correct it had some flaws. It did not have any order. That is why 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. Although they each made contradictory statements they can be forgiven. For each spoke from what he knew, however, not one of them saw the elephant. But if you put everything that they said in order you will have a definite picture of what an elephant is»¹⁹

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 based on the principles of dialectic logic and dialectic philosophy and the criteria of system concept are one of the most important issues facing today's cinema.

In this sense, system structural, system-functional, system-semantic approaches to description of the concept of image, as well as analysis and classification in accordance with these criteria would be one of the most correct ways from the methodological point of view. Because, everything in 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

¹⁹ Alisher Navoiy. *Lison ut-tayr*. T.: G'afur G'ulom nomidagi nashriyot – matbaa birlashmasi. 1991. 200-202-b. (Nasriy bayoni. b.401-402-b. The Language of the birds (*Lison ut-tayr*) tarjimonlar: G'arri Dik, Nosir Qambarov, Tursunxo'ja Mahmudxo'jayev. Toshkent: Yashlar nashriyoti uyi, - 2018. – 196 160-161b.)

interrelated units of this structure. In cinema the image which can comprises all aspects of the system is regarded as a full-fledged image. The image interpreted in system-level can convince the audience.

Image is a universal concept. Because it is 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 product of the actor's efforts, but the result of synthesis of the work of the director, operator, composer, and other memembers of film crew as well. Because the painter is alone in front canvas and creates images himself. And so does the writer, he stays alone with pen and paper. The sculptor being alone in front of the stones creates images. So even if the image is a universal concept, in different kinds of art it will be formed and expressed in different ways.

Since image is a universal category in art we find many definitions of image in works on art.

An image is a visual representation of something.

The great philosopher Aristotle long ago held that —without image, thinking is impossible²⁰ a universal category in art; 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 that as it were possesses an independent life and content, for example, a literary character or a symbolic image such as the sail in M. Lermontov's poem “The Sail.” In a more general sense, an artistic image is the

²⁰ Harnessing the Use of Visual Learning Aids in the English Language Classroom

very basis of a work of art from the viewpoint of the work's expressiveness, intensity, and meaningfulness.²¹

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.²²

If the art depicts life in an artistic image, as Aristotle asserted, then 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."²³

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 a 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 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

²¹ <https://encyclopedia2.thefreedictionary.com/Artistic+Image>

²² *ibid*

²³ Q.Yo'ldoshev va boshqalar. Adabiyot darslik majmua. T.: 2017. 10-b.

impact.”²⁴

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 film language. Through the artistic image we perceive the common reflection of reality in a single situation, so, here, it gives a chance to speak out pithily for the author. For this reason it has been widely successfully by writers, artists and the others. This phenomenon is widely studied by many scholars. 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"²⁵ 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"²⁶. 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"²⁷ Hence, an artistic images impart an aesthetic value to a film, in film analysis 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

²⁴ Q.Yo'ldoshev, B.Qosimov. *Adabiyot : Darslik majmua*. –T.: O'qituvchi, 2000. 45-b.

²⁵ JPNU Vol. 2, No. 2-3 (2015), 104-109 The image of an artist as a literary-aesthetic phenomenon I.V. Devdyuk, S.I. Nisevych

²⁶ Ivanyshyn V.P. *Essays on the theory of literature*. Academy, Kyiv, 2010. (in Ukrainian)

²⁷ JPNU Vol. 2, No. 2-3 (2015), 104-109 The image of an artist as a literary-aesthetic phenomenon I.V. Devdyuk, S.I.

the artistic peculiarities of a film.

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

a) the subject of the representation:

the images of the people (images-personages, images-collectives, assembly images),

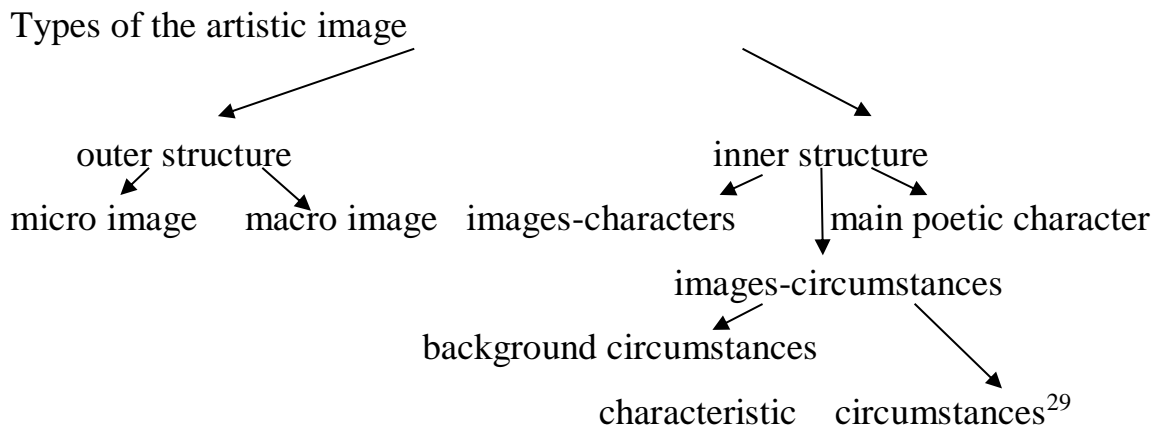
the images of the scenes, animals, buildings, phenomena, landscapes (rural, urban, industrial, marine, space, interiors, and exteriors;

b) the function in the text:

the main, secondary, incidental;

c) the character of generalization typical, exceptional, ideal, etc.²⁸

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



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²⁸ JPNV Vol. 2, No. 2-3 (2015), 104-109 The image of an artist as a literary-aesthetic phenomenon I.V. Devdyuk, S.I.

Nisevych

²⁹ Ibid.

By the help of this classification we can carry out 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 analysed film; with its assist we will 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.³⁰

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

- a) Epic images - Alpomoish, Barchin ("Alpomish"); Alpomoish, Barchin ("Alpomish");
- b) lyric images - a lyric hero
- c) dramatic images –Qochqor, Alomat ("Iron Woman");
- e) imaginary-philosophical images -dev (in works of folklore);
- f) legendary images - Arjun ("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 Nasriddin Effendi.³¹

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

³⁰ ibid

³¹ M.Hakimov. Shakl, hayotiylik va obrazlilik.//Til va adabiyot ta'limi. 2015-yil. 2-son. 25-b.

It follows from this that in the course of time, new images appear, which do not fall into the above categories. Because, 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.

So, above we talked about some scientifically aspects of the image that is suggested by theorists.

An artistic image is a cinematic device to express an idea. In our work we will analyse its origins, in what cases filmmakers prefer employ it to the work of art. What types of an artistic image is more preferable to use in certain circumstances? To find the most suitable one has been always an extremely challenging task for the filmmakers. So, 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.³²

Therefore, an artistic image is a device that shows filmmakers attitude towards certain things, his or her unique vision, and position. So, in artistic image will be exposed authors personal traits. The usage of an artistic image will create some poetic mood and enhance aesthetic value of the work when it is used properly and aptly. But there are situations when only auteur audience can detect it and grasp the meaning of this or that 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 attitude towards things in that way which will give a chance to uncover the reason of its usage in this or that part of the work.

The inner form of an image is personal and bears the indelible impression of its

³² JPNU Vol. 2, No. 2-3 (2015), 104-109 The image of an artist as a literary-aesthetic phenomenon I.V. Devdyuk, S.I. Nisevych

creator's ideology and his 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. But 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 art works also serve as visual clues to the audience. While we watching a film here in each frame we encounter to certain things – elements of 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.

The role of images in interpreting film more effectively is crucial.

In understanding works of art some images stay the same but some changes according to the audiences.

Deleuze in his *Cinéma 1. L'Image-Mouvement* (The movement-image) argues that cinema immediately gives us movement image.³³

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 tell in moving images, and vice versa.

Different camera position, setting, lighting convey ideas and information in different ways. And everything that is seen and heard is chosen deliberately by

³³ Chris Gehman, Steve Reinke. *The Sharpest Point: animation at the end of cinema*, YYZ Books, 2005, p12.
ISBN 0920397-32-8

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.

Moving images present information via combinations of sound and image. Furthermore, sound can be categorized into sound effects, dialogue, music, and silence. Also, sound can work to reinforce, motivate or counterpoint action. In films effects are achieved through combination of image and sound.

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. And 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.

We not always to realize that what we hear in a moving image is not necessarily the same as what we see but they created and used to interact with and mostly enhance moving images.

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

1. The image as a separate unit is 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 micro system. 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 do. We shouldn't forget that not only the main image, but also any secondary, incidental images should be considered as a separate system. If we do not recognize such secondary, incidental images then

it turns out that we deny the laws of dialectic logic, dialectic philosophy, which means that we act against the laws of life.

4. If any work is a system, then it is necessary to analyse 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 the structural element of the work of the image in the structure of the work.

5. Image is the main expressive means of idea of the work. 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, cameraman, and artist, the generalized synthesis work of creative and technical staff. This is what distinguishes cinematographically image from the image in other forms of art.

So, 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 well.

For instance, the interpretation of 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 depict an image so vividly and brightly should not be judged solely by the skills of the actors. If we come to that conclusion, we ignore the skill and toil of the scriptwriter, director, cameramen, artist, and others in creating artistic images.

Thus, 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.

1.2 The concept of symbol in contemporary cinematography and its classification

There are number of factors that make film powerful. Contrary to literature, painting, theatre and other forms of art which exists for more than thousands of year's film is a young medium. Obviously, in any art form author try to express his ideas through certain devices that help him to convey the message. Certainly, there are number of devices which are unique to all forms of the arts and symbol and artistic image are among them. Symbol and artistic image are not merely devices of art, but one of the most fundamental structures of communication and cognition, which means that most of the time we try to express our ideas and comprehend them with a help of symbols and artistic images.

When we talk about the usage of symbols in visual art in general and film art in particular, we should admit that they have potential advantages and possibilities to convey messages which is difficult to articulate in other ways or when there is no possibility giving an idea and belief through other forms of communication. So, symbols are commonly used in all kinds of visual arts and highlight different ideas, beliefs and offer new levels of meaning, trigger the recipient's emotions. Indeed, a sophisticated approach to usage of symbol and artistic image in a film can set a specific tone and an aesthetic value.

What is a symbol? If we look to roots of symbol we can see that the word symbol derives from the Greek σύμβολον symbolon, meaning "token, watchword" from σύν syn "together" and βάλλω ballō "I throw, put." The sense evolution in Greek is from "throwing things together" to "contrasting" to "comparing" to "token used in comparisons to determine if something is genuine." Hence, "outward sign" of something. The meaning "something which

stands for something else" was first recorded in 1590, in Edmund Spenser's *Faerie Queene*.³⁴ The following definition is offered in Wikipedia "A symbol is a mark, sign or word that indicates, signifies, or is understood as representing an idea, object, or relationship. Symbols allow people to go beyond what is known or seen by creating linkages between otherwise very different concepts and experiences. All communication (and data processing) is achieved through the use of symbols. Symbols take the form of words, sounds, gestures, ideas or visual images and are used to convey other ideas and beliefs.... For example, A red rose may symbolize love and compassion,"³⁵ a lion is a symbol for courage, and a flag symbol of patriotism. In other words, we can understand

In the Oxford dictionary symbol is defined as "A thing that represents or stands for something else, especially a material object representing something abstract". For example, water is a symbol of life; red symbolizes passion and anger; blue represents calmness and intuition. Here, a material signifier gives hint to an abstract signified. According to Collins Dictionary, a symbol is "An object, person, idea,.. etc, used in a literary work, film, etc, to stand for or suggest something else". In other words, symbol has two levels of meaning, for example, a rose is a sort of flower: a literal meaning when a lover gives a rose to his beloved it functions as a symbol of his love and here non literal meaning of rose arises which means love and which is different from the literal – a garden plant with thorns on its stems and pleasant-smelling flowers, or a flower from this plant.

In the book "The Explanatory Dictionary of Terms of Culture and Art", published in 2015 by Umarov and M.Bekmuradov, the definition of the image is

³⁴ "<https://en.wikipedia.org/w/index.php?title=Symbol&oldid=864273995>"

³⁵ *ibid*

presented in two places. The first definition is as follows: “Symbol is any idea, conception and emotion that stand for another sign. (e.g., pigeon-symbol of peace).³⁶

The second description is following:

“Symbol is a way of reproduction of objective reality. badiiy shartlilik usullaridan. The meaning of the symbol is interrelated with an image formation and is characterized by the multifaceted nature. Symbolic images form a specific system and, in some cases, represent similar meaning in literature and art of most nations. For example, lion – courage, fox-cunning, wolf- greed and so on. Creators use traditional symbols as well as they use every event and detail in nature (e.g. cloud, springs, lightning, etc.) in a symbolic way. In this process any image can be embodied with a symbolic meaning that serves for the purpose of creator.”³⁷

In the film “The White Ship”, based on the story of Chingiz Aytmatov, artistic images served to reveal the purpose of the creators. In the “The White Ship” (1976 B. Shamshiev) there is the Horned Mother Deer and the ship are described as a symbol. Deer symbolizes the Kyrgyz people. So, the Horned Mother Deer is a symbol of nation. It is also seen as the embodiment everlasting feelings such as kindness, goodness, and compassion that no force can defeat, can overcome. The image of the white ship in the film has become a symbol of kindness, reunion.

Symbol has been widely studied by scientists of different fields, where researchers give multiple definitions too. Mostly this phenomenon is a subject of

³⁶ A.Umarov, M.Bekmurodov. Madaniyat va san’at atamalarining izohli lug’ati. T.: G’afur G’ulom nomidagi nshriyot –matbaa ijodiy uyi. 2015. 224-b.

³⁷ A.Umarov, M.Bekmurodov. Madaniyat va san’at atamalarining izohli lug’ati. T.: G’afur G’ulom nomidagi nshriyot –matbaa ijodiy uyi. 2015. 177-b.

philosophy, history, literature, linguistics, psychology, art criticism and other humanities.

Hegel in his Lectures on Aesthetics argues that “The symbol, in the sense which we here give to this term, constitutes, according to its very idea, as well as from the epoch of its appearance in history, the beginning of art. Thus it ought rather to be considered as the precursor of art.the symbol is a sign, but it is distinguished from the signs of language in this: that between the image and the idea which it represents, there is a relation which is natural, not arbitrary or conventional. It is thus that the lion is the symbol of courage, the circle of eternity, the triangle of the trinity.”³⁸

In considering the effect of a symbol on the psyche, in his seminal essay *The Symbol without Meaning* Joseph Campbell proposes the following definition: A symbol is an energy evoking, and directing agents.

Later, expanding on what he means by this definition Campbell says:

"a symbol, like everything else, shows a double aspect. We must distinguish, therefore between the 'sense' and the 'meaning' of the symbol. It seems to me perfectly clear that all the great and little symbolical systems of the past functioned simultaneously on three levels: the corporeal of waking consciousness, the spiritual of dream, and the ineffable of the absolutely unknowable. The term 'meaning' can refer only to the first two but these, today, are in the charge of science – which is the province as we have said, not of symbols but of signs. The ineffable, the absolutely unknowable, can be only sensed. It is the province of art which is not 'expression' merely, or even primarily, but a quest for, and formulation of, experience evoking, energy-waking images: yielding what Sir Herbert Read has aptly termed a 'sensuous

³⁸ Lectures on Aesthetics, G.W.F. Hegel, p. 3 www.sophiaomni.org

apprehension of being'.³⁹

Heinrich Zimmer cited in *Philosophies of India* that "Concepts and words are symbols, just as visions, rituals, and images are; so too are the manners and customs of daily life. Through all of these a transcendent reality is mirrored. There are so many metaphors reflecting and implying something which, though thus variously expressed, is ineffable, though thus rendered multiform, remains inscrutable. Symbols hold the mind to truth but are not themselves the truth; hence it is delusory to borrow them. Each civilization, every age, must bring forth its own." Paul Tillich argued that, while signs are invented and forgotten, symbols are born and die.⁴⁰ From the above cited ideas, it would be appropriate to state that symbol is a dynamic phenomenon. Each epoch has its own symbols that represent or hints to its features. Furthermore, the fact that symbol is a dynamic is more observable in the arts works, which tries to portray true image of the reality.

In the book *Signs and Symbols*, it is stated that A symbol ... is a visual image or sign representing an idea – a deeper indicator of a universal truth.⁴¹

Human cultures use symbols to express specific ideologies and social structures and to represent aspects of their specific culture. Thus, symbols carry meanings that depend upon one's cultural background; in other words, the meaning of a symbol is not inherent in the symbol itself but is culturally learned.⁴² Symbols are the basis of all human understanding and serve as vehicles of conception for all human knowledge.⁴³ Symbols facilitate understanding of the world in which

³⁹ <https://en.wikipedia.org/w/index.php?title=Symbol&oldid=864273995>

⁴⁰ *ibid*

⁴¹ *ibid*

⁴² Womack, Mari. *Symbols and Meaning: A Concise Introduction*. California: AltaMira Press, 2005.

⁴³ Langer, Susanne K. *A Theory of Art, Developed From: Philosophy in a New Key*. New York: Charles Scribner's Sons, 1953.

we live, thus serving as the grounds upon which we make judgments.⁴⁴ Symbolism is organized in its vast explanatory and creative function as a system of highly complex relations, one in which the dominant factor is always a polarity, linking the physical and metaphysical worlds.⁴⁵

So, symbols are created by man and serve him, one symbol may be unique to all nations or will refer to one nation or one folk only. When a rose appears in a scene it can be understandable as a symbol of love to all people of the world, whereas reindeer is characterized as basically symbolic when it is shown in films depicting the stories about northern tribes.

Man, it has been said, is a symbolizing animal; it is evident that at no stage in the development of civilization has man been able to dispense with symbols. Science and technology have not freed man from his dependence on symbols: indeed, it might be argued that they have increased his need for them. In any case, symbology itself is now a science.⁴⁶ All symbols which we encounter in the arts and in the history of ideas is, certainly, the result of human mind.

As we mentioned above a symbolic element is present in all art, in so far as art is subject to psychological interpretation. But in so far as art has evolved in our time away from the representation of an objective reality towards the expression of subjective states of feeling, to that extent it has become a wholly symbolic art, and it was perhaps the necessity for a clarification of this function in art⁴⁷ (Herbert Read).

Symbols are to art what notes are to music, as elemental as the alphabet of story. They are more important for their subject matter and content than for design and

⁴⁴ Palczewski, Catherine, and Ice, Richard, and Fritch, John. *Rhetoric in Civic Life*. Pennsylvania: Strata Publishing, Inc., 2012.

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⁴⁶ *Dictionary of Symbols* (second edition. J.E.Cirlot. Taylor and Francis e-Library, 2001 p. x

⁴⁷ *Dictionary of Symbols* (second edition. J.E.Cirlot. Taylor and Francis e-Library, 2001 p ix

composition, their purpose to make vivid or elucidate the represented subject.⁴⁸

We cited that symbol is discussed by theorists from different variety of disciplines. Among them especially notable experimental studies carried out by psychologists Carl Gustav Jung and Sigmund Freud.

Symbolism is an ancient way of expressing something both in and in waking consciousness. The same symbolism can be found in all areas of life within a given culture and can be seen in the fairy tales, folklore, songs, and poems of that culture.⁴⁹ For example, yellow, which is “a warm “advancing” color that corresponding to processes of assimilation, activity and intensity”⁵⁰ is mostly associated with the light of the sun and suggests that all things will continue in their order. Knowing this aspect of color film directors mostly use yellow and shades of yellow when they try to tell about noble deeds or kinds of romantic stories, in one word, when there is optimistic mood is prevalent and with the help of this color filmmakers attempt to establish positive atmosphere, which also helps the viewer to immerse in the current story.

In one of his contributions, Carl Jung describes a symbol as following “a symbol could be a term, a name or even a picture that we are familiar with in daily life. Yet that possesses specific connotation in addition to its conventional and obvious meaning”.

We stress that Jung distinguished personal unconsciousness from collective unconsciousness and proposed concept of the “collective unconscious” the deepest and oldest layer of the mind which exists from the beginning of humankind and passes from generation to generation and he argued that archetypes are located in this level of mind. This deep connection ties humans

⁴⁸ Albert C. Moore, *Iconology of Religions: An Introduction* (Philadelphia: Fortress Press, 1977), 18, 139.

⁴⁹ Freud, Sigmund. “General Introduction.” *The Basic Writings of Sigmund Freud*. Transl. Dr. A. A. Brill. (New York: Random House, Inc, 1938) 141, 148.

⁵⁰ *Dictionary of Symbols* (second edition. J.E.Cirlot. Taylor and Francis e-Library, 2001 p. 52

together and helps to explain why the same images and symbols are important in many different cultures.⁵¹

Specifically, Jung theorized that thought-combinations may be symbolized either verbally or pictorially (Jung, 1921a, para. 814ff).

Thus, Sigmund Freud in his “Totem and Taboo” discussed this phenomenon in the following way: “Symbols are handed down from generation to generation and preserved in oral and written tradition. They may be expanded upon and changed to fit the needs of the culture, but their inherent value stays the same. The mythology that has created the foundation of literature is vitally important because it can reveal interesting expressions of the psyches of these earlier people and provide a basis from which to judge ourselves.”⁵²

In 1967 Russian scientist Y. Maslov gave the following definition of symbols (signs, symbols):

“The sign is any sensually perceivable thing which gives information to the recipient about signifier and signified.”⁵³

So, according to Y.S.Maslov sign has two main features. The first feature of sign is perception. Furthermore, the sign is characterized with its function of providing information about itself and about another object that exists in the universe and public consciousness.

These deductions can be presented in the following way:

Sign = perception (interpretant) + (to provide information on itself + to provide information on another object).

According to F.de Saussure’s theory of any sign (symbol) is a whole, a system.

⁵¹ Jung, C. G. “Archetypes of the Collective Unconscious.” *The Basic Writings of C.G. Jung*. Ed. Violet S. de Lazlo. Trans. R.F.C. Hull. Princeton, NJ: Princeton University Press, 1990. (Jung 299-300).

⁵² Freud, Sigmund. “Totem and Taboo.” *The Basic Writings of Sigmund Freud*. Transl. Dr. A. A. Brill. (New York: Random House, Inc, 1938) 807.

⁵³ A.Nurmonov .Lingvistik belgi nazariyasi.T.: Fan .2008. 5-b.

This sign is based on the relationship of the sites, thus any sign (symbol) is a system that consists of the relationship between signifier and signified.⁵⁴

Subsequently, According to F.de Saussure's theory {symbol= a whole unity, system}. {Symbol= signifier + signified}.

Logic scientists M.Khairullayev and M.Haqberdiyev in their book "Logic" describe a sign (symbol) as follows:

"Sign is a representative of another subject, material object that gives certain information about it, and makes it possible to store, reproduce and transmit this information."⁵⁵

An important aspect of these definitions is that in all of them term symbol (symbol, symbol) is a thing that acts as a representative of another subject (events, events, concepts), providing information (information) it is considered as a unit that allows to save, maintain and transmit this information (message).

Since symbol (sign, symbol) is a term that refers not only to art, but also to other sciences, nowadays semiotics (symbolism, symbolism) is recognized as a branch of science.

Famous American philosopher Charles Peirce (1839-1914) is the founder of the science about signs – semiotics. Ch.Peirce analyses signs in three ways:

- 1) semantics;
- 2) syntactics;
- 3) pragmatics.

Semantics: the relationship of signs to what they stand for.

Syntactic: the formal and structural relations between signs.

⁵⁴ A.Nurmonov .Lingvistik belgi nazariyasi.T.: Fan .2008. 9-b.

⁵⁵ M.Xayrullayev, M.Haqberdiyev. Mantiq. T.: O'qituvchi. 1993. 31-b.

Pragmatics: the relation of signs to interpreters.⁵⁶

Based on the foregoing we can argue that the symbol has several functions.

Most important of them are the following:

- a) gnoseological;
- b) aesthetic;
- c) communicative;
- d) system-structured element;
- e) formal-semantic;
- f) system-pragmatic;
- g) system-paradigmatic;
- h) sytem-syntagmatic.

In a successful painting or drawing every stoke of pen, every touch of color, is an intentional statement of the artist... the texture of the pictorial image amounts to pattern of explicit information⁵⁷ Ronald Barthes (1961) described the photographic image as coded and uncoded at the same time. How, then, do we gain access to pictures? By making the subject matter conform, says Barthes, to another kind of code, not inherent in the picture itself but imposed by society as a set of standardized meanings upon certain objects and actions.⁵⁸ R. Arnheim says, the messages conveyed by pictures cannot be reduced to a sign language⁵⁹. According to Langer (1942) an image would be a sign – denotation, while symbol would be deeper meaning attached to sign, or connotation.⁶⁰

⁵⁶Morris, Charles W. Foundations of the Theory of Signs. Chicago: Chicago University Press, 1938. Pp.6-7

⁵⁷ Rudolf Arnheim, On the nature of Photography. Critical Inquiry, Vol. 1, No. 1. (Sep., 1974), pp. 149-161.

⁵⁸ Ibid.

⁵⁹ ibid

⁶⁰ Morrell, M. (2011). Signs and Symbols: Art and Language in Art Therapy. Journal of Clinical Art Therapy, 1(1), 25-32, retrieved from: <http://digitalcommons.lmu.edu/jcat/vol1/iss1/8>. p.27

Visual perception is pattern perception; it organizes and structures the shapes offered by the optical projections in the eye. These organized shapes, not sets of conventional ideographs, yield the visual concepts that make pictures readable. They are the keys that give us access to the rich complexity of the image.⁶¹

In fact, symbol is regarded as the most prominent device that film directors use in their works to convey messages indirectly. Therefore, in analyzing any kind of the arts work symbols have a crucial role. Rudolf Arnheim in his article raises a question “how to read them” (the messages, here he hints). As film is set of continuous sequence of shots with numerous frames its language rules also connected and devised with and within these shots and ideas presented in these shots. So we can conclude frames will carry explicit or implicit messages. Actually, well thought symbols provide us with necessary information on reading the main ideas, themes of the work. If it is used properly and appropriately symbol can add immense value to film that nothing else can. It is true that there are some occasions where authors apply symbol "for the sake of it". And this, like any other abuse, is toxic for the art.

The upshot of the above given expressions is that in every shot different kinds of things can function as a symbol: it has no boundaries; every notion can be embodied with symbolic meaning. But the usage of universally recognizable symbols is crucial in inferring the meaning of the scene from the evidence provided by the symbols.

Appropriate usage of symbols has substantial aesthetic input to the art work.

For example, in the James Cameron’s *Titanic* (1997), the ocean, the passed way of the *Titanic* across the ocean, the ship, the young man’s and the girl's images,

⁶¹ International Journal of Jungian Studies, 2013 Vol. 5, No. 2, 154 176, Archetypes, symbols and the apprehension of meaning, Sally Bradshaw and Lance Storm

and the rescue sword embodied with symbolic meaning. In the film, the symbolic images fulfilled the purpose of the director.

Therefore, we can make the following deductions about symbol:

1. Symbol is a unique whole, a system. For example, a huge fish by caught by Santiago in the film "The Old Man and the Sea" (1990. J. Taylor) is a unique system. This system is reflected in the process from the point where he attracts to bait and connected to the boat reaches the shore in the form of skeleton. He fights for his freedom but will remain powerless before the human intellect and willpower.
2. Symbol is a sum of connections of signifier and signified. Any symbolic meaning has its own signifier. For example, in the multiplication films based on the folk tales, the image of fox is depicted as a cunning character. Here the signifier of the cunning is fox that signified meaning is cunning.
3. While the first peculiarity of sign is that we perceive it, that it is interpret ant, the second is that it provide information about itself, and carries meaning that is not the sign itself. In film audience should interpret (perceive) the symbol, and understand the purpose of the filmmaker.
4. Symbol is the system-structural element of the film, thus a unit that can form syntagmatic relationship in any part of the film, in its structure. Symbol as an element can be functioned in one particular place or in several places of the film structure. Symbol is participated in film structure as an integral part of it. If we withdraw any symbolic image from the film that is arranged as a structural element of it, then the system, structure, content and meaning of the film will be changed substantially as well. Not only they will be changed, but also its integrity, structure, content and meaning, the main idea will be distorted. For instance, film "The White Ship" (1976. B.Shamshiyev) we can't imagine without the Horned Mother Deer. As the image of the Horned Mother Deer

serves as the main symbolic image of the film.

5. Symbol is a means of expression of the purpose of the filmmaker and ways of presenting the main idea of the film to the viewer. Symbol is concept that has functional significance and aesthetic value in the structure of the film. For example, in film "Titanic" (1997. J.Cameron) , the rescue whistles in the film "Titanic" (1997. J. Cameron) is a symbolic image. The viewer will clearly understand the symbolic meaning hidden behind his voice, at his own level of his consciousness. The rescue whistle is described as a symbol of kindness and humanity.

6. A symbol is a pragmatic element that is perceived by the viewer and makes him think. The symbolic picture in the film, such as symbolic image, symbolic details, and symbolic sound affect the heart and mind of the audience. At the same time, the attitude of the viewer to the symbol is formed. As a result of this symbolic image, the audience will be divided into two parts: those who have the same ideas and those who have diverse ideas. That is, people will discuss with each other the symbolic image and express their opinions. Consequently, relationship and relationships arise. And this explains the pragmatic nature of the symbolic images of the film. To be exact a pragmatic relationship arises among people. For example, Santiago in the film "The Old Man and the Sea" (1990. J. Taylor) developed to the level of a symbolic image. Any discussion and arguments about this image will be in pragmatic character. A pragmatic attitude is important in that, it will be directed to certain deductions, to certain decisions. However, any deduction and decision are not perfect and the final judgment or conclusion. New possibilities and meanings of symbolic images will arise.

1.3 Conclusion

1. Symbol can evoke impressions in the viewer if only the filmmakers give due attention to the life experiences of the target audience. Otherwise there will be required a great deal of efforts from the viewer to understand it.

When it is apprehended the recipient gets all information that the filmmakers intended to present.

What kinds of impressions are evoked by perception of this idea? What kind of impressions does it evoke? Just as the eye perceives colors and the ear sounds, so thinking perceives ideas.” in their own context

2. Filmmakers communicate their ideas to the audience by images and sound. We should admit that symbols and artistic images are arguably the most powerful tool a director has in establishing a specific tone in his work and connecting it to the hearts of his or her audience. In films we encounter different kinds of images and symbols. With their aid we can easily predict the sequence of situations of the film, predict what awaits us in the final shots and so on. We find symbols in all films because the subconscious level of the mind of the author of the art work is unquestionably connected with symbols. Furthermore, his or her imagination entirely exists in the realms of images.

3. We admit that symbols and images have been developed and established according to certain circumstances. They are unique cultural, historical, religious, spiritual heritage that traces its back to ancient times.

In art works if the presented object comes for another object we deal with a

symbol. Symbols often used to show an abstract quality. We know that the subject of symbol is not made explicit; they may be even mysterious or obscure, but the role of the filmmakers here to choose they appropriate, proper, and correct ways of

4. Consequently, in films we find symbols, images and artistic images which we can divide into two types. They are universal symbols and artistic images and personal symbols and artistic images. The first one can also be called conventional which means an association, idea or image evoked by a word or another image is distinct, for example, scales for justice, a dove for peace, a goat for lust, a lion for strength, a rose for beauty or love, etc... in other words correspond to 'suggestion', connotation is distinct from denotation (what words denote or signify).

Personal symbols are created by filmmakers for the first time and so, first, they will present and then define them for the audience.

We should admit that many filmmakers prefer to use personal symbols. In this way they create a unique symbolic language of the film. They often use symbols to show an abstract quality. We know that the subject of symbol is not made explicit; they may be even mysterious or obscure, but the role of the filmmakers here to choose they appropriate, proper, and correct ways of presenting them to recipient. In films we find symbols not only in moving image but also in sounds too.

5. Symbols arguably the most powerful tool a director has in establishing a specific tone in his work and connecting it to the hearts of his or her audience. So, in films we encounter different kinds of symbols. We find symbols in all films because the subconscious level of the mind of the author is unquestionably connected with symbols. But they not always give a roadmap to their

symbolism, and consequently their interpretation will vary from person to person.

6. Being a very specific way of giving information symbols also in some cases can serve as a device of poetic language to which the filmmaker's preference may lay when they try to create lyric mood in their work of art. To sum up, we can state that symbol is an ingenious device in the filmmaker's hands.

7. Film is a system which consists of different elements. Film is a type of communication. In films authors try to give their ideas that are mainly shaped by means of motion image and sound. So the whole system of the film art is based on these two main phenomena. All other aspects that serve to form film belong in the realms of motion image and sound. With the help of these devices film narrate story.

8. When we read a literature work we get information by means of words, in painting we do it by seeing and studying an art work, in music we listen to it, in film information is provided in all the above mentioned ways. So, in our days film has a great power of influence on human mind than other types of art; with its advantages it can involve and attract more people too. Film as kind of mass media should serve to the mass.

9. Every shot, every scene needs to serve to the main idea and be laconic. For this reason, film directors use different devices of visualization. We know that usage of symbols and artistic image is one of the best ways to convey an idea. With their aid filmmakers can easily provide their ideas to the viewer, for example, in lots of films in the opening scenes there will be displayed an image which hints about the films topic. In the opening scenes of "Memento"(2000) by Christopher Nolan, the protagonist is holding a developed photo of a scene which fades and at the same time appears; in "Children of Heaven"(1997) by

Majid Majidi a shoemaker is repairing one pair of the pink flats, we can guess from the size of the shoes that it belongs to the child. In both cases filmmakers used an artistic image and chose closer shots. It is known that the closer shots allow the viewer to get more involved with the character and their emotions. Here usage of an artistic image is to the point. In one shot we acquire information about what the filmmakers are going to tell us in this particular work and what we should expect from the movie further. In “Memento” is depicted a history of a man who has problems with memory, the story of the film is arranged around this man’s illness. In “Children of Heaven” is shown how two sibling, a brother and a sister, copes with attending a school in one pair of shoes, and the whole story revolves around the shoes.

The above mentioned two situations serve as a good example of how film directors use an artistic image in their works. With this one shot they rendered the main idea of the film in an excellent way.

In the scene where the brother and the sister argue on how to act as they are in a vulnerable position after the loss of the flats. All the members of the family are in the room. The boy hides the fact that he lost his sisters shoes but she should go to school. The boy is sitting in the floor and doing his homework the girl joins him, opens one of her textbooks and asks in written form the brother about the shoes. He tries to persuade her that he will solve the problem but till the time they should use his trainers the girl hesitates, she thinks how to respond. Here we see that she is writing with a short pencil. She wipes the pencil that she holds in her hand so we easily guess that she is hesitating. In the same shot we see that he gives her a new pencil. It is a closer shot we see just a notebook where is written text of their letter and one short pencil of the girl then another pencil presented by the boy.

CHAPTER 2

Interpretation and comparative analysis of the image in contemporary Uzbek and world cinematography

2.1 Usage of image in contemporary cinematography

An artistic image is a picture embodied with thoughts, emotions and feelings of the creator. Thus, the concept of the artistic image in cinematography is a very complex, versatile, and a synthesis concept. Nowadays it becomes actual to analyse the interpretation and hold comparative analysis of the image in contemporary Uzbek and world cinema. In our thesis work we have decided to discuss the images of “The Old Man and the Sea” (1990), a film of Jud Taylor shot on the base of the novel of Ernest Hemingway “The Old Man and the Sea”, and J. Cameron’s “Titanic” (1997). We have chosen this work because they depict the highest spiritual world of man. Moreover, inner conflicts of the human soul, the individual psychology of man, his attitude towards himself and those around him, his desire to preserve his personality and, in general, magnificent human qualities were extremely effectively illustrated in these works. This does not leave anyone indifferent to this, it induces him to think, make deductions, judgments and choose the right path.

It is also important to note that the most urgent task of our time is to use the achievements of world cinema in educating and upbringing the younger generation in a high aesthetic spirits. In the meeting held in December 29, 2018 which was about works have been carried out on developing the national cinema and coping with the existing problems our highly respected President's speech on "Raising the development of the national film industry to a new level is a burning issue" have a great importance. We have decided to give the following thoughts from that speech:

““If we want to glorify our great nation, glorify the name of Uzbekistan all over the world, first of all, we must do it with the help of cinema. It is through cinematography that we can capture the screens of the world. For this once again, we need to use opportunity, artistic capabilities and creativity. ”⁶²

Therefore, effective and efficient use of the achievements of world cinema of the modern world is the most important task. So, to analyse interpretation of images in films "The Old Man and the Sea" (1990. Jud Taylor), "Titanic" (1997. J. Cameron) from systematic and structural-semantic aspects plays an important role in the development of Uzbek cinema.

In "The Old Man and the Sea" (1990. J. Taylor) given images of Santiago (old fisherman), Manolin (the boy) who chooses Santiago as a mentor for himself and learns devotion to his job and his experience, the fisherman's daughter, travelers. Furthermore, we find images of sea, boat, fish, mast, and shark.

If we recognize any art work as a system, then any image in its structure is functions as an element of a system. All the above presented images are the

⁶² O'zbekiston Respublikasi Prezidenti Sh.Mirziyoyevning 2017-yil 29-dekabrdagi milliy kino san'ati va kinoindustriyamizni rivojlantirish bo'yicha amalga oshirilayotgan ishlar tahlili va bu borada mavjud muammolarni hal etish masalalariga bag'ishlangan yig'ilishdagi "Milliy kino san'atimiz rivojini yangi bosqichga ko'tarish – davr talabi" nomli nutqi//Ma'rifat. 2017-yil 30-dekabr. №104 (9065). 2-bet.

structural parts of the film “The Old Man and the Sea” (1990. J. Taylor). The images of fisherman Santiago and the little boy Manolin, Santiago’s apprentice, are the main images.

Not only people, but also creatures, things functions as main images of the film. For example, boats, sea and fish. Obviously, we should not understand that the film plot⁶³ (the system of events) consists only of the image of people. They also contain images of objects from the surrounding world. Sea, boat, bait, fish and others played an important role in the plot of the film. None of them, even secondary can be removed from the structure of work, (the structure of the film system). If we withdraw any image from the film not only the structure of the film, but also content and meaning will be changed substantially as well. As a result film loses its integrity, existing systemic nature and its current function. Here we can give a vivid example of thoughts reflected in the poetics of Aristotle about the whole and its parts, the whole and its constituent elements and their logical unity in “Poetics”: “the plot, being an imitation of an action, must imitate one action and that a whole, the structural union of the parts being such that, if any one of them is displaced or removed, the whole will be disjointed and disturbed. For a thing whose presence or absence makes no visible difference, is not an organic part of the whole.”⁶⁴

When we analyse film “The Old Man and the Sea” (1990. Jud Taylor) in accordance with the system idea of Aristotle, we can remove from the structure of the film neither the sharks, nor the bait. The presence or absence of these images in the film system makes visible difference; they support the semantic, pragmatic and syntagmatic integrity of the film. While the image is an element

⁶³ Arastu. Axloqi kabr. T.: Yangi asr avlodi, 2016. 31-bet.

⁶⁴ <http://www.gutenberg.org/files/1974/1974-h/1974-h.htm>. p.11

of the film system, then semantic, pragmatic and syntagmatic factors represent relationships of the elements within the system. On the basis of the relationship reveals the system-functional essence of the image.

The image of Santiago (Anthony Queen), the protagonist of the film “The Old Man and the Sea” (1990. J. Taylor) is distinguished with patience, endurance, willpower, self-determination, goodness, patience, persistence, honor, and humility, uncompromised love and fidelity, and a model, as unchanged determination of Santiago to achieve his goals serves a good example to the younger generation. This image was shown as an image capable of meeting all the criteria of the formula of a perfect person, if there exists a conventional formula for a perfect person.

The conception of the perfect man has not lost its actuality from the beginning of the world. Aristotle’s works “Magna Moralia” (“Great Ethics”) and “Rhetorics”⁶⁵ serve good examples. “A real perfect man is a man of high morals. High morality is ascribed looking at man’s virtue.” “Virtue is to set good goals (how to achieve this goal is also important, but the goal, hope is the most important).”⁶⁶

Alisher Navoi in his "Khayrat ul-Abror" states about perfect man, emphasizes three things unique to him, if he is lack of one of the mentioned qualities, then such a person cannot be called a perfect person. They are the following:

- 1) patience;
- 2) thankfulness;
- 3) modesty.⁶⁷

⁶⁵ Bu haqda qarang: Arastu. Axloqi kabr. T.: Yangi asr avlodi, 2016. 115- 224-b va yana 239-32- b.

⁶⁶ Arastu. Axloqi kabr. T.: Yangi asr avlodi, 2016. 145-bet.

⁶⁷ Alisher Navoiy. Hayrat ul-abror. T.: G’afur G’ulom nomidagi adabiyot va san’at nashriyoti. 1989. 112-b

Thus, in accordance with Navoi's philosophy the formula of a perfect man is as following:

Perfect person = patience + thankfulness + modesty

The fact that the image of Santiago (Anthony Quinn) "The Old Man and the Sea" (1990. J. Taylor) has these qualities too, shows his high spirituality. We should admit that the concept of modesty mentioned by Navoi is a very broad concept, which is an important principle defining a code of ethics. Thus, the image is embodied with Ernest Hemingway's idea that "A man can be destroyed but not defeated". This idea is expressed by the hero of the film, and is clearly exercised throughout his life and actions. The interpretation of this image served to the main idea of the writer and the director as well. According to Aristotle's thoughts this goal was a noble goal.

An image of Manolin (Aleksis Krus) is a characteristic image of youth of its epoch. There are two ways that the boy should choose. Despite the fact that Manolin's parents prevent him to follow his teacher (the old man) or to choose an easy way as his peers do. The boy chooses to follow to the Santiago, the way of high moral virtues: patience, endurance, willpower, self-determination, goodness, persistence, honor, and humility, the way of respect for cultural values and inherit them, uncompromised love and fidelity for the chosen way. Because Santiago is an image of a man who, despite being a simple man, has a deep understanding of the difficulties of life, life truths, human values and embodied these qualities. That is why he will not be defeated. That is why he doesn't give up and moves towards his goal. That is why he wins the battle (with the sea, with sharks).

This is a man who defeated negative thoughts in his inner self. This image has

reached the high level of the best world cinema with its highly spiritual interpretation. This is the result of not only actor's skills, but combined artistic skills of director, cameraman and art director. In this film, there are some complex visual processes. This complexity of the pictures has helped to further development of the artistic aesthetic value of the old man, who is at the center of these events. It is unfair not to admit the actor's mastery too. Thus, this image is the result of visual harmony and synthesis. We should admit that images of this level are the brightest achievements of world cinema.

J. Cameron's *In Titanic* (1997), the images of the protagonist (L. Di Caprio) and (K. Winslet) are a typical example of human love. Because their love for each other is sincere. At the same time, destructive destiny tests their love. Even in this case, the young man and girl will try to overcome obstacles, overcome any barrier with endurance, patience, which is characteristic of human nature. Their love stands the test of destiny. Even a young man can sacrifice himself for his love. Although the film ended with a tragic event (since one of the main characters (C. Winslet) loses a young man (L. Caprio), the closest person, this film may become the most important, good spiritual food to satisfy thirsty of viewers. That is, human life and the love among them are above all.

Thus, the viewer comes to the conclusion that human life and tender feelings are sacred.

So message of the film is that a person and his life are the highest values. Cameron showed it with the help of images, in the system of extremely impressive pictures. Indeed, life of a man is the highest value. This criterion is reflected in the constitution of the most advanced democratic states of the world. For instance, Article 13 of the Constitution of the Republic of Uzbekistan states: "Democracy in the Republic of Uzbekistan is based on universal principles, according to which a person, his life, image, honor, dignity and other inalienable

rights are considered as the values". This is exactly what James Cameron said in his film. The idea of the director was reflected in the film in the role of the boy and the girl, as well as in the fate of all the passengers on board.

Conclusion on the interpretation of the image in contemporary cinematography:

1. A review of the images of the contemporary world cinema shows that the images differ in their involvement in the structure of the film's form and in the structure of the film's content.

2. If the film is a whole system and the image is part of this system, then, they can be divided into two groups according to their involvement in the structural formation of the form and the meaning of the film: macro and micro images.

3. The concept of a macro image embraces not only the main image, but according to their role in the film system secondary and incidental images can be included. As from the system-structural criterion macro-image is a very large system. For example, the image of the rescue whistles in the Titanic (1997).

4. The image in the system (in the system of film) is divided into special groups, depending on how and in what way is presented to the viewer. For example:

- visual (picture) –visualize the idea,
- auditory (sound);
- visual (picture) and auditory (sound) simultaneously.

A group of images transmitted in a combination of picture and sound has a significant place in world cinema.

5. In the modern world of cinematography, the usage of additional tools and means for improving and modification of images has entered into a new stage. The basis of this era is evaluated by the level of implementation of digital computer technologies.

2.2 Interpretation and comparative analysis of the image in contemporary Uzbek cinematography and comparative analysis of images in the Uzbek and world cinema.

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

“To set the following 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 researching 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 equality and respect for human rights.”⁶⁸

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 Uzbek cinema. The images of Yusufbek Hachi, Mirza Karim 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 Zufarov), Usta Olim (N Rakhimov), Homid (H. Umarov), Sodik (J. Hamraev), Khudoyorkhon (T. Yunusov), Azizbek (Y. Akhmedov), Musulnkul (S. Tolipov), Jannat (M. Rakhmatullaeva), clown (B Ikhtiyarov). For instance, image of Yusufbek Khachi (A. Bakirov) who showed the typical Uzbek character with its rich external and internal world is astonishing. In this image, the spiritual A real Uzbek person’s spiritual world acquired a monumental illustration in Abbas Bakirov’s play, his behavior, facial expressions, mental balance, speech and moral and 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 (seminars) "Uroki Rejissuri".⁶⁹

⁶⁸ O‘zbekiston Respublikasi Prezidenti Sh.Mirziyoyevning 2018-yil 28-noyabrdagi “O‘zbekiston Respublikasida milliy madaniyatni yanada rivojlantirish konsepsiyasini tasdiqlash to‘g‘irisida”gi Qarori// O‘zbekiston adabiyoti va san‘ati. 2018-yil 30-noyabr. № 49 (4499), 1-bet.

⁶⁹Qarang: A.Tarkovskiy. Уроки режиссуры. М.:1993

Furthermore, we can also apply the above mentioned thoughts 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. That is why this film is one of the best films up to date.

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, here the audience must unmistakably and without difficulty note the national identity of this 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. But first of all, it is necessary to describe the characteristic of the national mentality. Any art prescribed to a high level in the first place expresses way of life, the joys and aspirations of people, dreams of those nation to which it belongs. This shows the national originality of this work. On the basis of 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, indicate to the national roots of the film. Each picture and image in the Titanic (1997 J.C. Cameron) clearly and unambiguously describes peculiarities of the Western mentality. The behavior and movement of each image, his way of thinking, his relationship with people around him and his speech clearly reflect

the characteristics of the Western person. For example, the interpretation of Rose and Jack's images is a good example of this.

How can we talk about the Western mentality in Western films, so we can speak freely about the nature of the East in the eastern cinema. This is an example of the Iranian film director M. Majidi, whose films are discussed in our thesis work. 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) with which we deal in our dissertation work, the viewer clearly realizes that this film belongs to Eastern nations, to the East. Love, kind work 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 main and secondary characters of the film. This we can see in the relationships between Yusufbek Hoji and Otabek, Mirza Karim Kutidor and Otabek, Otabek and Hasanali, Otabek and Kumush, Otabek and Zainab. In “Days Gone By” (1969. Y. Azamov), each of these images represents the manifestation of the national I , which is characterized by the Uzbek mentality.

When we talk about eastern and western cinematography, with 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.Kameron) one of the most striking achievements of Western cinematography, you can detect a unique artistic interpretation of the concept of national self.

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

Classification = (Similarity + Difference)

We can do this in a concise manner:

C =(S+D)

In the process of comparative classification, we will focus on the aspects of the similarities and differences of films that are considered. Thus, the specificity, general aspects of the films is determined. The script of “Days Gone By” (1969) is based on a previously existing literary text written by Abdullah Kodiriy, the great representative of Uzbek literature (“Days Gone By” 1926) novel. The work is based on 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. Thus, the film reflects 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, the characteristics of a nation, and the problems of 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 (Otabek - O'.Alixo'jayev. Kumush -G.Jamilova. Yusufbek -A.Bakirov. O'zbek oyim –M.Yoqubova. Mirza Karim qutidor –R.Hamrayev. Zaynab – G.Zufarova, Usta Olim –N.Rahimov. Xomid –H.Umarov. Sodiq –J.Hamrayev. Qo'rboshi –R.Pirmuhammedov. Xudoyorxon –T.Yunusov. Azizbek – Y.Ahmedov. Hasanali –H.Narimonov. Jannat –M.Rahmatullayeva. Masharaboz –B.Ixtiyorov) 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 profession of the director, cameraman, 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. Because in the work there is always stands an issue to create an atmosphere of the time. . The actor must reflect the inner and outer world of his image in terms of the period that is depicted in the work. The image Jannat hola shows not only the internal psychology of the image, but also the mood and tone of that period that are conveyed convincingly. We can admit this as an indicator of the success of 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. Thus, our deeply respected President Sh.M. Mirziyoev focused on this issue in his speech at the IV kurultai (congress) of the public youth movement of Uzbekistan.⁷⁰

Obviously, in the film “Days Gone By”, 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

⁷⁰Bu haqida qarang: O‘zbekiston Respublikasi Prezidenti Sh.M.Mirziyoyevning yoshlar qurultoyidagi nutqi. O‘zbekiston yoshlar ittifoqi faoliyatiga doir me‘yoriy-huquqiy hujjatlar. 1-qism. T.: O‘zbekiston. 2017. 30-b.

world. It is necessary to pay attention to the fact that during the production, during the shooting of the film “Days Gone By”, 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 is associated with shipwreck event. Even though the films “Days Gone By” and “Titanic” portray different epochs, both films show and sing genuine love. In both films, this idea is conveyed 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 Outback and Kumis 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” and in the consciousness of the modern person, the attitude of the modern national consciousness to love changed significantly to positive side. Both films show an idea that a person should remain human under any circumstances and this exaggerates their significant as an art work.

Speaking of the classification of the films “The Old Man and the Sea” (1990) and “Well” (2015), we see similar and distinctive features between these films. In both films, we come across with a person striving for achieving his goal. The logic of the “Old Man and the Sea” 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 loser at the end of the film. In fact, the actor Anthony Quinn as Santiago was able to imagine and create the image of an invincible person. Muhammadiso Abdulhairrov in the film "Kuduk", in the image of Elmurod (Lallay) 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 Allay 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" is reflected in the image of Allay. We have come to this conclusion as a result of a comprehensive analysis of the image of Allay. Because the image created by Muhammad's 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 Lallay 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." Both images reflect the true human qualities, the true human character, they show a real human psychology. At the same time, the honesty of these characters prove 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 on the essence and content of these characters (images). The actors were able to skillfully illustrate this secret spiritual example in their created images.

Obviously, we should not appreciate the main character of the film "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.Abdulkhairrov has risen to the level of

spiritual perfection. In Alisher Navoi's work "Hayrat ul-abror" (1483), which we mentioned above, genuine human is characterized by three important qualities: patience, thankfulness, and modesty. These concepts are reflected in the images of Santiago and Elmurod, sometimes in visible, sometimes in invisible ways. That is why we can say that these images are an example of moral lesson, instruction instruction, moral example for the audience In fact, Santiago symbolizes western patience, western thankfulness, western modesty, while eastern patience; eastern gratitude we modesty we observe 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" and "Well" 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" and "Titanic", "The Well" and "The Old Man and the Sea", we argue 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 times of challenge and change. 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” (in images of “Otabek” and “Kumush”) and “Titanic” (in images of Jack and Rose) show true human love. In particular, all of these qualities In the process of understanding each other, respect for each other, caring for each other, striving to understand each other and working together to achieve goals and aspirations, in the process of overcoming hurdles, and others we can observe those qualities that serve as the best relationship qualities between lovers. These aspects are clearly and impressively reflected in their relationships.

Actually, 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 self-awareness, and national mentality. Since, the film “Titanic” depicts the life of the West; “Days Gone By” 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 peoples of the West and the East have found their artistic interpretation too. Since these concepts are those 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” (2015. M. Abdulholikov) are ordinary people. Their age is different - one is an old fisherman, and the other is a well digger. Santiago and Elmurod are images of those who are masters of their works. There is no deception in their character. They work harder, and more masterfully than others. Honesty, punctuality, patience and the desire to complete the work are the aspects of their characters. Actually, Elmurod (Lallay) is portrayed more naïve than Santiago. We should not forget that filmmakers (writers, directors,

actors and others) implied implicit meaning to this image, they wanted us to focus on the inner world of this Lallay. There is a subtext here. The viewer who turns their attention precisely to this aspect will perceive the true inner world of Lallay and understand how delicate, how 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”, “Well” and “Titanic”.

Undoubtedly, the problem of creating an image in a film is the most important issue. In order to successfully resolve this, young directors must make scientific, theoretical and practical deductions based on the achievements of our national cinema and world cinema. For this, films “Days Gone By” (1969 Y. Azamov), “The Old Man and the Sea” (1990 by J. Taylor), “Titanic” (1997 by J. J. Cameron) and “Well” (2015 M. Abdulholiqov) serve as a good practical guidance.

Since 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. As these films, reflects true humanity in the images of Otabek (O. Alihojaev), Santiago (E. Quinn), Jack (L. Di Caprio) and Elmurod (M. Abdulhayirov).

Chapter 3

Types of symbols in world contemporary and Uzbek cinematography, their comparative analysis and their filmdidaktic aspect

3.1 Presenting the main idea of the film with symbols

In this chapter we are going to talk about the types of symbols in world and Uzbek films and make their comparative analysis.

For this reason we have chosen a number of films to analyse the usage of

symbols in them.

Films “The Old Man and the Sea” (1990) by J.Taylor, “Titanic” (1997) by J. Kameron “Baran” by M.Majidi , “Well” (2015) by M.Abdulholiqov served as objects of our analyses.

In the movie "The Old Man and the Sea" (1990), Jud Taylor tries to use symbolic images. In fact, he shot film under a script based on the story of the great writer E. Hemingway (1899-1961) "The Old Man and the Sea" (1952) (screenwriter: Ernest Hemingway, R. O.Herson). Initially the history imbued with symbolic images. These symbolic images found their visual expression in the film. In our opinion, there are a number of symbolic images in this film. The film presents images of the sea, boat, Santiago and Manolin, as well as caught fish as symbols. In the film, the image of the sea has become a symbol of life and society of a certain period of time and space. It is in constant motion. The boat is a symbol of the means to achieve the goal, as well as a symbol of trust and support; and the path it has driven is reflected as a symbol of fate. When Santiago begins his way he was another person, and when he returned with caught fish, he became completely different. Sustainability and confidence are common qualities that unite these two sides of one person. Fish is a symbol of goodwill, purpose and good luck acquired through hard, honest toil. Santiago is a symbol of the old generation, which relentlessly and vigorously pursues its goal. In the process of achieving the goal, he comes to the most important conclusion. That is, he confirms the existence of the Creator, and his way through which he passed is a lesson to Manolin, which is a symbol of the new generation. The image of Santiago reflects that a person only himself can achieve perfection among all challenges and changes and will not reach perfection without recognizing the existence of the Creator. Obviously, the fish is a symbol of the desirable goal, and it is an aggregation of purity, kindness and

strength.

It becomes clear that "The Old Man and the Sea" is a fictional film that is filled with symbols. Every detail in it is symbolic. Even predatory sharks that attacked a huge caught fish are symbolic. Every detail, every symbolic image of the film, every frame served to reveal the deep humanistic character of the image, the deep human power, the sustainability of the image of Santiago.

"Titanic" by James Cameron also contains a number of symbolic images. In this film, symbolic images are conveyed more covertly, in subtext than in "The Old Man and the Sea". For example, Titanic, Sea, Jack and Rose, the tragedy of the Titanic, the rescue whistle and the rescue boat, they all embodied with symbolic meanings. The sea depicts the symbol of life and the process of life, as in the previous film "The Old Man and the Sea" (1990). The ship Titanic is a symbolic image of society and the system, based on certain laws, a certain lifestyle, socio-political and ideological views. The way leading from the embankment to a certain point of the sea, the path taken by the Titanic has symbolic meaning too. That is, each path leads to a specific goal and serves to achieve the goal. The Titanic did not reach his destination. The path of the "Titanic" ended tragically. That is, the system represented as the image of "Titanic" ended in a tragic crisis. Because the system was based on imperfect principles and inadequate laws. That is why this society (the "Titanic" society) was not able to withstand hurdles of the sea of life.

The society that Titanic represents was not able to foresee obstacles. As a result, he faced a tragic end. The main idea of the director was to show this tragic fate. It is true that human love is imbuing in the film, but their pure human love could not escape the tragic fate of Titanic because, from the point of view of time and space, their fate was linked to Titanic. Because they were just one of the representatives of this society, just a passenger of the Titanic.

Jack and Rose are also symbolic images symbolizing love, loyalty, strong faith and confidence. They are symbols of loyalty and trust. The rescue whistle is a symbol of vigilance, kindness, human love, confidence in the future and a call to good hopes and deeds. J.C.Cameron has clearly demonstrated that there is no future of the society built on infirm basis. Worst of all, this community does not disappear on its own, but rather destroys the fates of Jacks and Roses of the community. In this sense, the film "Titanic" itself has a whole symbolic meaning. The essence of this symbolic meaning lies in the fact that the entire film has become a warning bell, a knock of a moth at a door. That is, this film will forever sound like a bell of caution in the minds and hearts of mankind. To cause to forgiveness. JK Cameron, with this film, may be trying to show the collapse of the former Soviet Union, which, in a sense, was incredibly sure of its laws and system of government, and who recognized them as the highest truth, but could not properly recognize a human being as an ultimate value.

Consequently, making deductions on "The problem of symbols in contemporary cinematography" we should admit the interpretation of symbolic images can be divided into two groups:

The film "Baran" by Iranian film director Majid Majidiy will serve as the first object of our research.

While Baran is one of Majidi's most progressive films, thematically, dealing with issues of racism, poverty, refugees, and love, it is also one of his most stylistically impressive films. Majidi uses long continuous shots of the workers moving throughout the construction site, bright colors, and many scenes with either snow or rain falling. These elements not only represent Majidi's growth as a cinematic storyteller, they also suggest Iran's growing film industry as an art

and as a business.⁷¹

“Baran” tells a story of love of an Iranian boy Latif who works with Afghan refugees in the construction of a building. The most part of the story takes place mainly in this construction.

In the previous chapter we mentioned that there are two types of symbols to which filmmakers recourse in their works. They are universal symbols and personal ones that are created by filmmakers in this particular work of art and which will carry different meaning in other contexts. So we should admit here that Majid Majidiy mainly uses the second type of symbols widely and effectively in his works, his shots are dense of meaning and “Baran” is no exception.

In our research we are analyzing the film as a unique system, which consist of different elements, and the symbol is one of these elements.

The opening scene of the film shows how a man’s hand makes a bread from dough. What does a filmmaker suggest with this shot? Is it a simple shot in a sequence of moving image and just shows the process of making an Iranian flat bread or does it carry some other meaning too? If it does, how we should interpret it? Can we make a guess based on this simple shot or should we see it in a sequence of shots?

So, if we take it as a completed scene – the man takes a piece from risen dough then makes a ball and puts it to place where was laid previous balls and another man gives them shape, lays to the oven that rotates around an axis, the other one takes the baked breads from this oven one by one. And the main hero Latif buys around fifty of them.

In other words this scene is embodied with a deeper meaning but the viewer will

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discover it according to personal experience. Interpretation of this scene will vary from person to person. For this reason we can acclaim without any hesitation the scene has some symbolic meaning. Bread here may symbolize spiritual life, food, and so on. Furthermore, it can maintain its symbolic meaning not only within this particular context but also in other situations too. Consequently, we can admit this scene carries some symbolic meaning that ought to be interpreted in some way.

A note that appears on screen at the beginning of “Baran” on a black background says that by the time the Soviets withdrew the country had become a ghost of its former self; and according the United Nations estimations Iran hosts 1.5 million Afghan refugees, most of the young generation was born in Iran, and has never been home. From this note given the brief information why the Afghan people had to flee their motherland. Here the film director gives really tragic, alarming situation which has been remaining since 1979. So he applied black colour which in this case comes to express an idea of bad or evil.

The next prominent thing that we come across is the setting where the main actions take place. It is the construction of the building where Latif works with Iranians and illegal Afghans. What can this construction say about the main idea of the film? Does this setting serve the main purpose of the story?

As the story progresses the film offers possible answers to these and other questions one by one. We acquainted with the place when Latif returns from the shopping. Meanwhile, there has been occurred a serious accident. Najif – one of the Afghan refugees, a widower who has five children – has fallen down from the third floor and has injured his leg. Of course, it advances the story in the chain of actions and in the film structure, thus fulfills the cause and effect scheme. Because after this unpleasant event begins the main story of the film.

Besides, the building construction has not been completed even in the end of the

film. In fact, there were carried out some actions but in some cases it looked like a chaotic world. It gives a sense of real building construction: outside of structure is already shaped and has its counters, but couldn't say it about the inside. What do we meet inside of the building? We find here lots of fire, grey smoke, different tool, materials for building, places where the builders live temporarily, and only men. In some places they erect walls, in some places they pull down them with axes. We observe here a state of confusion, uncertainty, and disorder. Furthermore, it evokes a strange emotion that the building has been built for decades. So we may interpret it as a symbol of the motherland of the Afghan refugees. As in some shots we see completed, bright coloured other buildings around this construction. Why does the film director show these images? What is the reason of this contrast? May be the thought that fleshed through our mind is far from the authors intention. Meanwhile this setting, the ways that it is presented call to mind some feelings that its purpose from the beginning of the work is to create display of the motherland of the Afghan refugees. Because it is the place where the Afghan family deprived temporarily from the head of the family, Najaf has been injured in this building, and now his family should strive with hunger. To feed the family he has to send his daughter to the construction disguised as a boy, and she should survive in the territory where there is no place for women. Because when there is a war, especially long lasting, women have to go through extreme brutality, great sufferings which are far from the nature of women.

The unpleasant atmosphere while she appears with Sultan – her father's friend, another Afghan worker – in the construction for the first time. It is raining heavily. The sound of nasty thunderclap which is similar to the sound of fire from gun. Sultan comes with the Najaf's "son" who is dressed in grey and brown. The image is given in the earthy colours, we notice prevalence of grey

and brown. So why does film director depicted this scene in this colours. What does he want to convey depicting the picture in this mood? What kind of idea does he offer in this particular scene?

So Baran enters to the world where comes face to face to fire, smoke, in every step.

The next interesting moment is the usage of red colour. Above we suggest an idea that colour is more than just what we see. Especially, it helps directors to set a tone and mood of the film. We realize again and again how auterly Majidiy uses colours in his work. In this particular case the red colour has an important role to convey the meaning of the scenes.

So Latif, who fetches groceries and serves tea at the construction, is replaced by, Najaf's disguised daughter, who is too weak to carry heavy sacks or perform Rahmat other tasks that need a lot of effort and energy. Thus Rahmat soon is appointed to Latif's job by Mehmar, the construction boss. Latif is very angry because he has been forced to leave his relatively easy job. He continues to dislike Rahmat and this feeling is given not only by actions but also with the aid of colours too. Just remember the scene where Rahmat in the windy weather washes the workers' clothes. Noticing his red shirt in the hands of Rahmat he hurries to Rahmat and withdraw it from her hands. Red Colour represents Latif's feelings. Here red colour symbolizes anger and aggression.

After some time he finds out that Rahmat is a girl. Now he begins to protect her among these sufferings, and his anger is slightly replaced with love.

In the scene where he waits impatiently for her arrival he wears the same shirt, which is now represents his tender feelings: his love. Now looking at himself into the real mirror he finds the boy for whom he searches for in the beginning of the film when he looks at himself in the black window of the door.

In the given two scenes Majidi embodies the red colour with two contrasting

ideas. He skillfully manipulates the red and manages to represent with its help two edges of passion in one thing. Of course, if Latif was dressed in shirt of different colour, it would not affect the meaning of the scene. But the usage of the red shirt gives the director a chance once more to emphasize the idea that he wants to put forward. This colour helps us to better understand the main meaning of these scenes and the psychological state of the hero. When he goes to search for Rahmat he is in completely different clothes, however he is still captured by the deep feelings.

Another symbolical scene connected with a setting is a place where the Afghan women hold one of their milk boiling ceremony. Here they are dressed in colourful costumes. Searching for Sulton, the Afghan man who knows how to find Rahmat, Latif occurs in this ceremony, which is held in the place where all Afghans gathered. Here we meet people of different ages: little children playing with each other, women boiling milks in cauldrons, serving milk, and singing traditional cheerful songs, men quietly chatting with each other, and one of the is reading a book. There is we meet Rahmat – Zahra Bahrami, who have not to disguise herself – in women's clothes, but Latif does not become aware of it, because, she noticing him hides from the view.

At long last Latif meets Sultan and finds out that Rahamt now works in Kan Sulerun close to Shoeb shrine.

He comes to the place where Rahmat, Zahra Bahrami, works with other Afghan women in the fast flowing stony river. There is an arch formed bridge across the river, and view of the women is framed into this arch. They are hauling heavy stones from the river into the coast. When they throw stones it rings out as if the guns were firing. First we hear the sound of rushing river and it slowly changes and gives an expression as if we were near battle. This shot is filled with ear-piercing mournful screams. After a while the natural sound of the river returns

back. Latif personally witnesses the real situation of the Afghan women and recognizes the person he loves among them.

These two completely different scenes evoke totally different feelings, emotions of the recipient. If we contrast these two shots, we can see the intention of the film director. What is Majidiy going to say with it to his audience? What does he originally intend to express to the whole world? Do these scenes just tell about the travel of Latif or do they carry some implied meaning? How we should interpret them? Are these scenes used in this particular art work to convey message indirectly? Do these shorts can stand for something else? If it does, we can state that they have been symbolically embodied.

A symbol arises when an image is surrounded by a complex of conscious and unconscious associations. Its impact depends on its cultural context. Film directors integrate symbols with theme, character, and predicament.⁷²

As we cited in the previous chapter symbols are more important for their subject matter and content than for design and composition. So, even if the idea presented in these scenes is implicit, it is not hard work to find out their connotative meanings. However, symbolism in a film can be so subtle that the audience may be unaware of its existence.

The above given two scenes perhaps serve as main scenes that precisely show the intentions of the film director. If we analyse these scenes we can make a decision that Majidi tries to depict not just Latif's hunt but also some issues which perhaps impacted him to shot this film.

While depicting male/female relationships Majidiy tackles women's issue.

Like the art of film itself, symbols are eclectic. They arise from and reflect the total spectrum of human experience. Their study can be a vital part of that

⁷² Bakony, Edward. Symbolism in the Feature Film. University Film Association Conference Winsor, Ontario August, 1974

ferment and catalyst that film helps impart to a liberal arts education. It is in this context that the study of symbolism can be most illuminating.⁷³

While *Baran* is one of Majidi's most progressive films, thematically, dealing with issues of racism, poverty, refugees, and love, it is also one of his most stylistically impressive films. Majidi uses long continuous shots of the workers moving throughout the construction site, bright colors, and many scenes with either snow or rain falling. These elements not only represent Majidi's growth as a cinematic storyteller, they also suggest Iran's growing film industry as an art and as a business.

Consequently, making deductions on "The problem of symbols in contemporary cinematography" we should admit the interpretation of symbolic images can be divided into two groups:

1. Symbolic images, clearly visible from the film.
2. Symbolic images expressed in hidden forms, the subtext of which becomes clear from the video sequence of the film.

The first group of characters includes the images of Jeck and Rose from the film *Titanic* (1997. J. Cameron) as a symbol of love, loyalty and confidence, and a symbol of a ship, a ship, a whistle are symbols of the second group in the movie "Titanic".

In "The Old Man and the Sea" (1990), the image of Santiago, which illustrates symbol of the older generation, and Manolin, the symbol of the younger generation, are included in the first group, while the images of the boat, caught fish are considered symbols of the second group.

In addition, in films color and sound were used as symbols too. The system of these symbolic images can also be divided into two parts:

⁷³ ibid

1. Usage of voice as a symbol. For example, in the Titanic, use a rescue whistle.
2. Usage of colors as symbolic images. For example, in the film “Baran” by Majidi, he used red as a symbol depicting anger and love.

3.2. Types of symbols in the contemporary Uzbek cinematography, and film didactic aspects of the films

In modern Uzbek cinema, the tradition of turning to symbols is gradually increasing. Films "Yurt" (2007 A. Shokhobiddinov) and "Well" (2014. M.Abdulholiqov) are excellent examples of it. In the film "Yurt", the yurt is considered as the most important symbolic image. A yurt is an integrated symbolic form of national values that should be respected and passed down from generation to generation. At the core of these values lie all the positive characteristics and attributes inherent in the national mentality. Obviously, this yurt is a synthesized symbolic image of a multidimensional, multifaceted national identity. The main thing that the director wants to say is that in any challenges and changes any nation should strive to preserve its identity or the most basic national values. Otherwise, this nation will cease to exist as a nation. All visual images in the film are built around this symbolic meaning. A yurt is a national faith, national values. In the film, the image who seeks to preserve national beliefs and national values is presented in the image of N. To'laxojayev. In this sense, the image of Ubay also becomes symbolic. The basis of this symbolism is dedication, self-sacrifice, devotion. In the film "The Well" (2014), there are also a number of characters. In particular, the image of the well is one of such images. Elmurod, the main character of the film, already has several dug wells in his account. Therefore, these wells should be considered as one single symbol system too. Because all wells have one task. And this determines their symbolic significance. A well is an object that is the product of hard labor. In the film, this process is described

in detail in the work of Lallay. It is obvious that the well is a symbol of national values and means of livelihood, a symbol of honestly earned bread, honesty and diligence. The well does not appear easily, it will be reached. Well can be achieved through difficulties, hard work, patience, endurance. It is clear that the well is reflected in the film as a unique symbol of human labor and patience. It is a symbol of human qualities.

The image of Elmurad, that is, Lallay, also has a symbolic meaning. This image is reflected in the interpretation of Muhammadiso Abdulhayirov as a symbol of human kindness, pure love, pure sincerity, truthfulness, honesty, high faith and patience.

When we talk about film-didactic aspects here the main criterion will be the impact of cinematographic art on the human mind and heart of people. Indeed, cinema influences the formation of an individual as an individual. Therefore, the following opinions of our President Sh.M.Mirziyoyev are very important. "We have to use the unique possibilities of modern cinema, the most popular art of today; today there is a strong competition between different ideals and ideologies around the world, and competition between different forces to win the hearts and minds of people, especially the young."⁷⁴. Since cinema has unique upbringing and educational opportunity, we must use this tremendous opportunity - the didactic possibilities of the film. Initially, the basis of didactics is learning and edification. It is clear that real didactics is aimed at the upbringing and development of a truly spiritual person. In this sense, the didactic significance of such films as "The Old Man and the Sea", "Titanic" and

⁷⁴ Sh.M.Mirziyoyev. Milliy kino san'timiz rivojini yangi bochqichga ko'tarish – davr talabi // Ma'rifat. 2017-yil

“Baran”, which are one of the brightest examples of world cinema, has quite logical foundations. Art is a humanism, where such important questions as the fate of humanity, their thoughts, character, dreams, their relationship, their worldview, their aspirations are raised. Art teaches and educates people both spiritually and intellectually. Cinematographic works of the world of the highest artistic levels are a unique school, a lifelong teacher for each younger generation. Anyone who watches such works can set better goals and strive to better, identify himself with the main images takes their lifestyle. Films with the highest artistic value enrich the human spirit and bring it to a new level. All these attributes, which we have mentioned, are deeply and concisely expressed in films “Titanic”, “The Old Man and the Sea” and “Baran”. It is clear that the didactic value and importance of films in the world has always been highly valued. The didactic value is already a feature of the film, which will ensure its long existence. Using the best examples of world and Uzbek cinema in the didactic education of young people is the most pressing problem of our time. Here, understanding the logical meanings of symbolic images, analyzing and then reaching certain conclusions are the most important directions. Young people should be able to understand on a logical basis the true meaning of the symbolic image, as well as analyse and classify the symbolic images created in the world and Uzbek feature films. Using the example of the most well-known symbolic images of the world and Uzbek cinema, we have met that scriptwriters and directors refer to symbolic images with certain honorable intentions. We have discussed this aspect on the example of the films “The Old Man and the Sea” (1990. J. Taylor), “Titanic” (1997. J. Cameron), “Baran” (2001 M.M. Magidi). “The Well” (2014 M. Abdukholikov). Based on the analysis, it can be concluded that the symbolic images fall into two categories:

1. Symbolic images of a special national character. This is an example of the image of a yurt in the film "Yurt".

2. Symbolic images of a universal nature. We can give an example of love for Jack and Rose.

Today the education system in the Republic of Uzbekistan has entered a completely new stage. This is a prime example of strategic goals for the period up to 2030. If the main objective of the educational process is to train a competent person (physically, intellectually, spiritually) who can think independently and clearly and freely express his opinion, then we need to correctly evaluate the role of cinema in the education of young people. Since cinema teaches young people to respect national values and to continue the great work begun, it is necessary to revise the curricula that are taught in the education system.

In particular, the list of subjects taught in general secondary education should be revised and the subject of cinematography should be included in the range of subjects studied. Since today's education requires it. It is no secret that aesthetic subjects are taught in classes of general education schools: art and music, and these academic subjects have a significant positive impact on the education of young people. In addition, the special attention is also paid to the opening of special schools in regional centers for students interested in literary creativity. Since these schools will give their positive results in the near future. So, in the system of secondary general education classes, cinema art is simply necessary. In general secondary education in secondary schools, music and art are taught in grades 1-7. In our case, Cinematography should fully encompass students in grades 1-11, and for weekly tuition it is enough to hold one hour per week. This time process is considered to be study time, suitable for grades 1-4 and 5-7. For students in grades 8-11 should be 2 hours of classes per week. For elementary

classes and students 5-7 classes should be shown and taught simplified, understandable films. From grade 8, the complexity of the films should increase. If one school year is 34 weeks, a student in 11 years will watch films for 374 weeks. When it is 1 hour per week, freshmen will have the opportunity to see, understand, grasp and appreciate at least 30 feature films during the school year.

[To see, listen, feel, effect, make an impact, understand, compare, identify, summarize, get aesthetic pleasure, spiritual and intellectual development, find the ideal hero in the film, desire = didactic value of film]

If we define the student's vision, hearing, perception using N_1, N_2, N_3 , then we can describe the didactic influence of cinematographic art conventionally DVF, then DVF will be $= N_1 + N_2 + N_3 + N..$ Obviously, the value of DVF in the educational and upbringing process is infinite.

While music, visual arts, and literature are of great didactic importance, the introduction of the subject of “Cinema art” into the school curriculum will facilitate the complex and difficult task of the above disciplines. This is due to the fact that a certain part of the general function of the aesthetic sciences will be assigned to “Cinema art”. Also, each science has its own meaning, task and functions. The role of “cinematography” in the education system cannot be replaced by any other subject that does not replace it. This is a scientific fact that does not require proof. In this way, obviously, the Uzbek cinema should tackle many problems of didactic nature.

Conclusions on this section:

1. In modern Uzbek cinematography, the use of symbolic characters has risen to a new level. At the same time, the achievements of the traditional Uzbek cinema and the achievements of world cinema have a positive impact.

2. The classification of symbolic images indicates that, in essence, symbolic images are divided into symbols with certain national characteristics and into symbolic images that have passed a certain stage, a level of mentality and acquired universal characteristics (meanings).

3. As each feature film is a whole, unique system, then symbolic images that are one of the constituent elements of this system. At the same time, the symbolic image itself functions as a whole system. A film is a macro system, and its constituent element that is a symbolic image should be considered as a micro system.

General Conclusions

1. Since system is a unified whole which consist of the relationships of two or more interrelated elements. Tthe film is a whole system and the image is part of this system, then, they can be divided into two groups according to their involvement in the structural formation of the form and the meaning of the film: macro and micro images.

2. The concept of a macro image embraces not only the main image, but according to their role in the film system secondary and incidental images can be included. As from the system-structural criterion macro-image is a very large system. For example, the image of the rescue whistles in the Titanic (1997).

3. The image in the system (in the system of film) is divided into special groups, depending on how and in what way is presented to the viewer. For example:

- visual (picture) –visualize the idea,
- auditory (sound);
- visual (picture) and auditory (sound) simultaneously.

A group of images transmitted in a combination of picture and sound has a significant place in world cinema.

4. In the modern world of cinematography, the usage of additional tools and means for improving and modification of images has entered into a new stage.

The basis of this era is evaluated by the level of implementation of digital computer technologies.

5. Undoubtedly, the problem of creating an image in a film is the most important issue. In order to successfully resolve this, young directors must make scientific, theoretical and practical deductions based on the achievements of our national cinema and world cinema. For this, films “Days Gone By” (1969 Y. Azamov), “The Old Man and the Sea” (1990 by J. Taylor), “Titanic” (1997 by J. J. Cameron) and “Well” (2015 M. Abdulholiqov) serve as a good practical guidance. Symbolic images expressed in hidden forms, the subtext of which becomes clear from the video sequence of the film. The first group of characters includes the images of Jeck and Rose from the film Titanic (1997. J. Cameron) as a symbol of love, loyalty and confidence, and a symbol of a ship, a ship, a whistle are symbols of the second group in the movie “Titanic”.

In “The Old Man and the Sea” (1990), the image of Santiago, which illustrates symbol of the older generation, and Manolin, the symbol of the younger generation, are included in the first group, while the images of the boat, caught fish are considered symbols of the second group.

6. In addition, in films color and sound were used as symbols too. The system of these symbolic images can also be divided into two parts:

1. Usage of voice as a symbol. For example, in the Titanic, use a rescue whistle.

2. Usage of colors as symbolic images. For example, in the film “Baran” by Majidi, he used red as a symbol depicting anger and love.

The classification of symbolic images indicates that, in essence, symbolic images are divided into symbols with certain national characteristics and into symbolic images that have passed a certain stage, a level of mentality and

acquired universal characteristics (meanings).

7. As each feature film is a whole, unique system, then symbolic images that are one of the constituent elements of this system. At the same time, the symbolic image itself functions as a whole system. A film is a macro system, and its constituent element that is a symbolic image should be considered as a micro system.

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