

**AESTHETIC AND COMMUNICATIVE ASPECTS OF FILM  
REPRODUCTION ON TELEVISION IN UZBEKISTAN**

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**Abstract** The article is devoted to the analysis of the aesthetic and communicative features of the demonstration of foreign samples of film production on television in Uzbekistan. The author identifies factors that have a significant negative impact on the quality of the demonstrated film production at the visual, sound and narrative levels.

**Key words:** television, foreign film content, editing, dubbing, localization, aesthetics, communication, visual image.

Due to the related audiovisual nature, cinema and television have long established a strong and mutually beneficial relationship, characterized by the exchange of expressive techniques, experience, visual and technical solutions, etc. The process of reproduction (demonstration) of cinema on television has its own history and origins. Initially, the reproduction of wide-screen films by means of television led to aesthetic losses of the latter. As television developed technologically and technically, the disadvantages were practically reduced to a minimum. But analysis of film products shown on television in Uzbekistan makes us think about the features of this phenomenon. At the same time, the relevance of the topic is increasing, since most of modern television content is borrowed from other sources (mainly from cinema).

The purpose of this article is to identify the main aesthetic and communicative features and problems of the reproduction of films on Uzbek television, to determine the positive and negative aspects of this process. Among the reproduced film products we include foreign and local films, foreign television series, foreign documentaries, documentary series, as well as animated films.

The issue of aesthetic and communicative losses of cinematographic works broadcast on television has been the topic of numerous studies conducted back in the late 60s. As the famous television researcher V. Vilchek noted, speaking about the reproduction of an image: “Indeed, the absolute dimensions of an image mean a lot in art, to put it simply, they are one of the ways to convey an idea, to reveal the content of a work... Reducing the absolute dimensions of an image means

reproducing, in advance agreeing with all the emotional and aesthetic losses that are inevitable when perceiving any reproduction.” [1, p. 17].

The problem of screen expressiveness was addressed by the famous film critic and cultural critic K. Razlogov in the early 80s: “The size of the screen... or the mood of the viewer determined by the surrounding environment is an essential part of the communicative situation.” [2, p. 33].

However, with technological development, media such as film and television have undergone major transformations, radically changing many aspects of their activities and degree of significance. The emergence of the latest information and communication technologies has transformed not only the general understanding of mass media, but also provided many other opportunities for gaining access to content of interest, changed the usual practices of viewing audiovisual products, contributed to the emergence of a number of modern hybrid media and other technical innovations, thanks to which it became possible full-fledged high-quality movie viewing at home (home cinema complexes, 4K UHD TVs that provide high clarity, brightness and realism of image and sound). For these reasons, in modern realities, home viewing is increasingly becoming a global practice, and developing media platforms and VOD services (with English video on demand), streaming platforms and online cinemas are only strengthening this trend.

However, today, regardless of the emergence and spread of digital television, the formation of several high-quality TV channels (HD) in the structure of Uzbek television, the development of the commercial television segment and video services (streaming platforms, online cinemas, etc.), offering a wide choice media content, despite the development of Uzbek television in general, losses in reproduction still occur. “Screen reproduction of any work inevitably suffers losses. They are determined by the architectonics of the original, its communicative specifics, as well as the technical level of the reproducing system.” [3, p. 120].

In the course of a large-scale study concerning the structure of film exhibitions, the most relevant types and formats, countries of production, genres, the dynamics of changes in film exhibitions, content strategies and film exhibition policies of the country’s main television channels, etc., several factors were identified that, in the author’s opinion, significantly influence on the quality of reproduced film products. These factors can be divided into external and internal. Internal ones include:

- editing and reshaping of video material taking into account censorship, TV channel policies, moral and moral principles, public attitudes or other reasons that do not allow the display of audiovisual content in the original version;
- insufficiently professional dubbing/scoring of film products;

- insufficiently professional localization of foreign products (translation and cultural adaptation of the product to the characteristics of a particular country, region or population group) [4, p. 72] for the domestic television viewer due to the presence of sociocultural communication barriers that appear in connection with differences in culture, worldview, and lifestyle of different nations [14, p. 135].

Bruce Block, an American producer and film theorist, discusses the components that form the basis of any film. He divides these components into three levels - **narrative, audio and visual** [5, p. 16]. Blok refers to the narrative level as plot, characters and dialogues, to the sound level - dialogues, sound effects and music, and the visual level consists of basic visual components, among which the author identifies space, line, shape, tone, color, movement, rhythm. All these three components that make up any film work, when combined, create a complete picture of the film. These methods of storytelling and their integrity must be taken into account when reproducing a film or series on television.

As noted above, there are factors that can have a negative impact on film production prepared for broadcast on television at each of the levels listed by B. Blok. At the visual level, arbitrary editing of a film or television series, the “rearrangement” of visual material undertaken on various television channels, leads to a reduction in the running time of the work, the loss of scenes that may contain important meaning, or to reshaping the material by eliminating unsatisfactory elements (as, for example, this happened with the Turkish TV series “Güneş’s Daughters” (“Günesin Kizlari”), in many scenes of which the heroines in short clothes had their exposed body parts “corrected” using an image blur effect) [6]. Another example is the popular Indian film “3 Idiots” (director – Rajkumar Hirani, 2009), the running time of which was reduced from the original 2 hours 50 minutes to 2 hours 3 minutes for showing on the Kinoteatr TV channel. And these are not the only examples of how television changes the structure of a work, adapting it to television viewing.

An equally important, and sometimes the main role in cinema is played by sound, or rather what it represents – **dialogues, sound effects (foley noise, foley effects) and sound design**. Sound, being a powerful artistic and dramatic element, can have a significant psychological impact on the audience. The musical accompaniment in the film perfectly conveys and “tells” the viewer the necessary emotions and mood, gives the film or series a special expressiveness, and can also serve as a “calling card” of a creative project. It is no coincidence that the soundtracks of many foreign box office and popular film projects and TV series are strongly associated with the names of these projects.

Musical design in films plays a specific role. Sometimes, a film or TV series and its theme music cannot be imagined separately. Ingenious musical compositions are intertwined with the visuals of the film, creating unique works of cinematic art. Due to the fact that music can be an independent artistic element, which, like the image, builds a certain image and creates the individual atmosphere of a film or TV series, domestic television editors and voice actors should pay utmost attention when dubbing and localizing foreign film products for domestic audiences.

Unfortunately, modern dubbing is very far from the level that was achieved by famous actors during the Soviet period. And this is noted not only by experts [7], but also by ordinary viewers. At that time, Uzbek dubbing occupied one of the first places in the entire union. The performances of famous masters - Khamza Umarov, Dilbar Ismoilova, Obida Yunusov, Mukambar Rakhimova and others were so piercing and believable. Honored Artists Yaira Abdullayeva (Baba Yaga from the film "After the Rain on Thursday"), Rikhsi Ibragimova, Dilbar Khasanova, Erkin Komilov, Khozhiakbar Nurmatov, Abzal Rafikov, Oybarchin Bakirova (Anna-Lisa from the film "Behind the Matches") performed as true masters words.

Particularly popular among viewers are films that were dubbed by such recognized artists as Yakub Akhmedov (Experienced from the film "Operation Y" and Shurik's Other Adventures", Anton Semenovich Shpak from the film "Ivan Vasilyevich Changes His Profession", Comrade Saakhov from the film "Captive of the Caucasus"), Razzok Khamraev, Zainab Sadrieva, Fayzulla Akhmedov (Jussi Vatanen from the film "For Matches"), Tulkin Tozhiev (Miloslavsky from the film "Ivan Vasilyevich Changes Profession"), Khozhiakbar Nurmatov (Anatoly Efremovich from the film "Office Romance"), Rimma Akhmedova (Zina from the film "Ivan Vasilyevich changes his profession"), Dias Rakhmatov (clerk Feofan from the film "Ivan Vasilyevich changes his profession", Coward from the film "Prisoner of the Caucasus").

Professional dubbing (the complete replacement of the original audio track with a translation voiced by professional actors) today has given way to voice-over (the voices of voice actors are superimposed over the original audio track) and has moved into the domain of television. The process of dubbing films and TV series itself has also changed: previously, attention was paid to working on the quality of translation and dubbing; the text, before falling into the hands of dubbing actors, went through multiple checks by the translator, editor and phrase handler, but now the speed and quantity of dubbing media products have come to the fore.

Such nuances have a noticeable impact on the quality of the foreign film products shown at the sound level. This is especially true for world blockbusters, the voice-

over of which is carried out literally one or two days after the release of a more or less high-quality digital version of the film (release). Often, when dubbing such projects, many details that were previously given great importance are not taken into account (matching the timbre of the actors' voices, selecting the voice according to the actor's age, adapted translation and text placement (lipsing), etc.).

An external factor should include **the method** of television viewing, **the space** in which the perception of broadcast film production occurs. The issue of television viewing environment has been the subject of many studies. Unfortunately, home TV viewing, filled with various sources of viewer distraction, scatters the recipient's attention and does not contribute to a full understanding of the content being shown. Features of television viewing, in turn, contributed to the development of special features of television, its own television aesthetics and specific qualities, which include "dottedness, fragmentation (portioned) narration, collage of audiovisual fabric, repetitions and returns" [3, p. 66-67], [12, p. 445]. All these factors often deform the artistic integrity of film products shown on television (for example, arbitrarily dividing films into two or more parts).

However, they also suggest that not all types and genres of film production can be successfully integrated into the structure of a television program and adapted to viewer preferences. Television, for the most part, is a platform for demonstrating certain genres or formats. In principle, this can be judged by looking at the content of a television program, which presents all popular modern television formats (newscasts, films, series, TV shows, talk shows, etc.).

In our opinion, unfavorable television viewing conditions can violate the integrity of film production **at the narrative level** (according to Bruce Block). All of the above circumstances, to one degree or another, affect the reproduced work, limiting its communicative capabilities and aesthetic effect.

Television has long played the role of the main and only channel of reproduction, but with the increase in additional sources and viewing methods, which constitute the main competition for television and attract the attention of the youth audience due to the absence of the disadvantages inherent in traditional television broadcasting (advertising inserts, content editing, the inability to provide the media content necessary for the viewer at any time), time convenient for the viewer, and most often showing film content in average quality), the importance of television and its role in society will most likely weaken [13, p. 184].

The aesthetic function of film production reproduced on domestic television is embodied mainly in foreign films and TV series. The term "aesthetics," defined in its most standard sense – the science of beauty – is nevertheless multifaceted and

difficult to define. When talking about the aesthetics of screen arts, different authors mean different things, but many of them tend to believe that the key component in the case of cinema and television is the visual image, since the visual component acts as the basis for the narrative in any film and the series.

The word aesthetics, based on the concept of “sensory perception,” suggests that the aesthetic function of a work of art is inseparable from the public’s perception of it. That is the determining factor in the aesthetics of a film work can be the emotional reaction of the viewer, who acts as the creator of the social life of the work. [8, p. 167]. The object itself is aesthetically neutral and acquires these characteristics only in the process of interaction with the subject. It’s the same in screen arts: an object (film or television series) exhibits aesthetic characteristics when it “contacts” the audience, causing a response in the minds of millions of viewers around the world. As a science, aesthetics studies the emotional reaction of the recipient.

Aesthetics can be divided into many categories that conflict with each other. For example, the beautiful and the ugly, the sublime and the base, the tragic and the comic, the majestic and the terrible. To analyze the phenomenon of art, aesthetics has formed a number of additional categories, which include the concepts of “mimesis, artistic image, artistic symbol, style, form-content” [9, p. 31].

When analyzing works of cinema or modern serial production, professional critics rely on a combination of various aspects, which are usually attributed to the aesthetic component of the text. Such aspects may include the aesthetic image of the character, or the general aesthetic atmosphere, style, sound and musical design, and much more. But as television viewing practice has shown, the average viewer does not understand these subtleties. The aesthetic perception of a film or series by viewers occurs when the screen material represents a “hyperreality in which they want to immerse themselves” [10, p. 261].

As mentioned above, in our opinion, the basis of the aesthetic in works of screen art is the **visual image**. This is the first thing that viewers notice, what they pay attention to. This is the element with which they identify various formats, types and directions of screen production. However, their attention is primarily focused on the attractiveness of the visual image, and only then on the content. For example, in a video report about the first Korean TV series on Uzbek television, People’s Artist of Uzbekistan, dubbing actress Dilbar Ismoilova, answering the journalist’s question “What excites you about working on Korean TV series?” focused on the visual perfection of this television production, especially noting the beauty and tenderness of Korean actresses. If you conduct a survey of recipients, most likely many of them will express themselves in a similar way.

In other words, the average viewer views through the prism of subjective emotional experience, comparison and identification of himself with the heroes, compensation of his own emotions through the emotions experienced by the heroes. Characters are the very points of contact with the hyperreality of a film or series that immerse the viewer in the narrative. Therefore, along with the visual image and the general atmosphere of the work, the characters in the story represent a full-fledged element of aesthetics. Heroes of films or TV series can have an impressive impact on viewers, gradually shaping the surrounding social reality in which society lives, creating a different reality, a different ideology.

And yet, even the best examples of foreign films and TV series broadcast on Uzbek television channels, undergoing frequent transformations at various levels (especially the visual and sound levels), can lose their communicative and aesthetic effect. And despite quite noticeable communicative and aesthetic shortcomings in some cases [11, p. 27], foreign film production shown on television in Uzbekistan, diverse and rich in style, type, format, genre, thematic and other characteristics, performs important key functions of television, namely entertaining and educational, embodied in the audience's acquisition of experience, in the process of becoming familiar with the originality of foreign crops.

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