"DIRECTOR'S APPROACHES IN CREATING THE SCREEN LIFE OF HISTORICAL FIGURES (ON THE EXAMPLE OF THE FILM 'AGARTIW QARLIGASHI)"

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Summary. This article explores the theoretical and practical foundations of portraying historical and educational figures in documentary cinema, using the film "Agartiw Qarligashi" (2009) directed by Toreniyaz Kalimbetov as a primary case study. It analyzes the director's culture, the search for historical truth, the integration of archival materials, and the development of visual and compositional strategies. Furthermore, the paper highlights how the film immortalizes the legacy of Seyfulgabit Majitov—the creator of the Karakalpak alphabet—by bridging historical reality with high artistic and intellectual presentation.

Keywords: Documentary cinema, director's culture, historical truth, visual language, Karakalpak cinematography.

In documentary and feature cinema, the culture of the director, their intellectual level, and their attitude toward historical figures are the main factors determining the artistic value of a film. Especially when creating films about historical and educational figures, the director requires not only technical skills but also profound research and cultural responsibility. Below, we provide a fine-analytical review of the director's culture, its role in the creative process, and how these qualities manifest in the works of Yolqin To‘ychiyev and the Karakalpak director Toreniyaz Kalimbetov, specifically through the lens of the film "Agartiw Qarligashi" (2009).

Cinematic art is a synthesis of high aesthetic and intellectual culture. A director's culture implies not only the ability to choose professional frames, work with actors, or collaborate with cameramen, but first and foremost, a deep understanding of the world, historical events, and human psychology. A director's culture is their respect and professional approach toward the chosen subject—especially toward the images of prominent historical figures revered by the people.

In the cinema of Uzbekistan and Karakalpakstan, there are directors who stand out with their unique signature and high intellectual culture. Among them, the creative approaches of Yolqin To‘ychiyev, who has created a distinct artistic and philosophical school in Uzbek cinema, and Toreniyaz Kalimbetov, a talented representative of Karakalpak documentary cinema, deserve special attention.

Yolqin To‘ychiyev is known as a director who deeply explores human spirituality, internal struggles, and social relations through the language of art. His directorial culture is manifested in:

- Preventing any detail in the frame from being used without meaning;
- Elevating the psychological states of actors to a high artistic level when working with them.

To‘ychiyev enriches the language of feature film with a high aesthetic culture, compelling the audience not merely to follow a dry plot, but to reflect upon hidden secrets and metaphors behind the dialogue and frames.

In the documentary genre, a director's culture is primarily measured by the requirement to work with archival materials and maintain a deep respect for historical truth. In this regard, the creative activity of Karakalpak director Toreniyaz Kalimbetov serves as an exemplary school. As an example, we can take his two-part documentary film "Agartiw Qarligashi" ("The Enlightenment Swallow"), created in 2009. This film is dedicated to the life and creative path of the prominent thinker Seyfulgabit Majitov, who created the Karakalpak alphabet.

The Quest for Historical Truth and the Screenplay: As both director and screenwriter, T. Kalimbetov initially studied the era in which S. Majitov lived, along with his contributions to Karakalpak literature, language, history, and culture, based on scientific sources. The director's culture avoids dry reporting and instead demonstrates through artistic details that this figure was truly an "enlightenment swallow."

Visual Language and Cinematography: During the filming process, the frame-building culture of director T. Kalimbetov, combined with cameraman A. Asgarov, unified the film's composition. Historical documents, alphabet samples, and archival footage were transformed into high-quality visual forms, transporting the viewer directly into the real atmosphere of the 1920s and 1930s.

Composition in a Two-Part Format: The structuring of the film into two parts reflects the director's culture of sequential material placement. The first part demonstrates the creation of the alphabet

and the formation of a professional language, while the second part concludes with Seyfulgabit Majitov's overall cultural and educational heritage and his immortal place in Karakalpak spirituality.

In the film "Agartiw Qarligashi," T. Kalimbetov proved himself not just a filmmaker, but a historical researcher and cultural scholar. Seyfulgabit Majitov's creation of the alphabet for the Karakalpak people was not merely a professional task, but a major struggle to preserve national values. The director conveyed this process, the inner world of the hero, and his educational mission with high intellectual pathos. Furthermore, cameraman A. Asgarov's ability to intuitively capture the frame, light, color, and historical elements fully harmonized with the director's vision.

Whether in feature films by Yolqin To‘ychiyev or documentaries by Toreniyaz Kalimbetov, the common quality uniting these two directors is their high creative culture. Wherever a director's culture exists, a cinematic work remains far more than a seasonal spectacle; it becomes a source of historical memory, cultural wealth, and future generations' upbringing. The film "Agartiw Qarligashi," born out of this high culture, holds a well-deserved, prominent place in Karakalpak cinematic art.

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Rezyume. Ushbu maqolada rejissyor Toreniyoz Kalimbetovning "Agartiw qarligashi" (2009) filmi misolida hujjatli kinoda tarixiy va ma’rifiy shaxslarni tasvirlashning nazariy va amaliy asoslari o‘rganiladi. Unda rejissyor madaniyati, tarixiy haqiqatni izlash, arxiv materiallarini birlashtirish, vizual va kompozitsion strategiyalarni ishlab chiqish tahlil qilinadi. Bundan tashqari, maqolada film qoraqalpoq alifbosining yaratuvchisi Seyfulg‘abit Majitov merosini tarixiy voqelikni yuksak badiiy va intellektual taqdimot bilan bog‘lash orqali abadiylashtirishi ta’kidlangan.

Резюме. В данной статье рассматриваются теоретические и практические основы изображения исторических и просветительских деятелей в документальном кино, используя в качестве основного кейса фильм режиссера Торенияза Калимбетова "Агтыртыв карлыгашы" (2009). Он анализирует культуру режиссера, поиск исторической правды, интеграцию архивных материалов, разработку визуальных и композиционных стратегий. Кроме того, в работе подчеркивается, что фильм увековечивает наследие Сейфулгабита Мажитова — создателя каракалпакского алфавита — сочетая историческую реальность с высокой художественной и интеллектуальной презентацией.

Kalit so‘zlar: Hujjatli kino, rejissyorlik madaniyati, tarixiy haqiqat, tasviriy til, qoraqalpoq kinematografiyasi.

Ключевые слова: Документальное кино, культура режиссера, историческая правда, визуальный язык, каракалпакский кинематограф.