

DIRECTORIAL CONCEPT AND VISUAL DRAMATURGY:

Scientific-aesthetic analysis of the films "The Judge," "August 1," and "Sunbul"

Gulrux Batirovna Shokirova,

State Institute of Arts and Culture of Uzbekistan,
Department of "Sound Directing and Cinematography"
Lecturer

Abstract

This article provides a scientific and aesthetic analysis of the directorial concept and visual dramaturgy in three examples of contemporary Uzbek cinema — "The Judge," "August 1," and "Sunbul." The study conducts a comparative examination based on the structure of dramatic conflict, mise-en-scène system, frame composition, editing rhythm, acting interpretation, and ideological-artistic conception. The artistic characteristics of the films are identified, and the aesthetic tendencies of modern Uzbek film directing are generalized.

Keywords

directorial concept, visual dramaturgy, dramatic conflict, mise-en-scène, editing, psychological drama, film aesthetics.

Cinema, as a synthetic art form, brings together the elements of dramaturgy, visual arts, acting, music, and editing into a unified artistic system — with the director at its center. The directorial concept defines the ideological direction, system of images, and aesthetic strategy of a film, while visual dramaturgy refers to the manner in which this concept is expressed through visual means. According to the theory of visual dramaturgy, dramatic meaning is formed not only through dialogue but also through frame composition, lighting, camera movement, spatial organization, and editing. In contemporary Uzbek cinema, socio-dramatic, historical, and psychological directions are developing in parallel. The films "The Judge," "August 1," and "Sunbul" embody these aesthetic models in various forms. The purpose of this article is to conduct a comparative analysis of these films based on the criteria of directorial concept and visual dramaturgy.

In the film "The Judge," the directorial concept is grounded in the problem of moral choice and conscience. Conflict manifests not so much as external dramatic confrontation but as inner psychological tension. At the center of the film stands the opposition between law and conscience. The director reveals the protagonist's character more through inner experiences than through external action. Minimal facial expression, pauses, and gaze carry the dramatic weight. This style brings the film closer to the genre of psychological drama. The visual solution is minimalist in character. The courtroom scenes are built on symmetrical composition. The static camera mode conveys the coldness of the environment. The use of close-ups intensifies the inner dramatism. At the same time, the limited visual dynamism somewhat reduces dramatic tension in certain episodes. The primacy of dialogue curtails the possibilities of visual expression. The acting interpretation is grounded in psychological authenticity. Inner monologue and pause are used as dramatic devices. However, in some scenes, a theatrical expressiveness is perceptible. The film's aesthetic hallmark is the revelation of inner dramatism through a calm rhythm. Its shortcoming is the insufficient individual development of secondary characters.



In "August 1," the director relies on the principle of "one day — one fate." Events unfold within a limited time span; the date becomes a dramatic center. Conflict assumes a social rather than individual character. In the directorial solution, the realist principle prevails. The spaces are lifelike and natural. Camera movement is dynamic and the editing rhythm relatively faster, which heightens the dramatic density. In the acting performance, artificial pathos is avoided. Through images of ordinary people, the idea of a "fateful day" is expressed. The use of natural sound and ambient noise reinforces realism. However, in certain episodes the conflict fails to achieve sufficient dramatic intensity. Due to a scarcity of unexpected turns, the plot develops in a somewhat straightforward manner. Secondary characters fulfill a functional role; their individual psychology is not developed in depth. Nonetheless, by placing the phenomenon of time at the dramatic center, the film presents a distinctive directorial model.

In "Sunbul," the main emphasis is placed on the human psyche and inner turmoil. Conflict develops through inner dramatism rather than external confrontation. The director employs a poetic style. Nature scenes are presented in parallel with the protagonist's inner state. Visual metaphors express inner experiences in symbolic form. Close-ups play an important role in revealing the protagonist's psychology. The contrast of light and shadow intensifies the inner contradiction. Confined interiors convey psychological pressure, while open space expresses the desire for inner freedom. The dramaturgy is built on the classical three-part structure: exposition, development, climax, and resolution. The director prefers a gradual psychological deepening to dramatic explosion. The film's strength lies in the harmony of visual symbolism and inner dramatism. Its weakness is the sluggishness of plot dynamics, which diminishes the impact of the climax.

Comparative Analysis

The three films represent three distinct models in terms of directorial concept:

- "The Judge" — inner-moral psychological dramatism;
- "August 1" — a model of social time and dramatic density;
- "Sunbul" — a lyrical-poetic psychological model.

From the standpoint of visual dramaturgy:

- In "The Judge" — static composition and minimalism prevail;
- In "August 1" — dynamic editing and temporal concentration;
- In "Sunbul" — poetic metaphorical imagery prevails.

Their common challenge is the question of fully achieving a balance between dramatic intensity and visual expression.

In summary, the results of the analysis show that in contemporary Uzbek cinema, the directorial concept is being formed on the basis of diverse aesthetic models. Psychological dramatism, the social-time model, and the poetic visual interpretation are developing in parallel.

The following factors are important for the future development of national film directing: Harmonizing psychological depth with visual dynamism; Elevating secondary characters to the level of individual characterization; Clarifying the climax through editing and mise-en-scène; Further deepening the ideological concept through symbolic and visual means. These films reflect the stage of aesthetic exploration in contemporary Uzbek cinema and hold an important place in the formation of the directorial school.



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