

## The Skills of Creating an Artistic Image in the Work of Khamza Umarov

Niyazova Khafiza Khakimovna

Senior Researcher, Department of "Cinema and Television" of the Institute of Fine Arts of the Academy of Sciences of the Republic of Uzbekistan, Doctor of Philosophy (PhD) in Fine Arts.

**Abstract:** The article discusses Khamza Umarov's unique research in creating an artistic image. The talented actor's serious approach to the issue of the hero's voice, the creation of an artistic image through words, speech, facial expressions, silence and a sharp look are analyzed using the examples of the films "Days gone by", "The Whole Neighborhood is Talking about It" and "A Naughty Boy".

**Keywords:** Artistic image, hero, character, role, actor, facial expressions, voice, dubbing, cinematography, film.

### INTRODUCTION

There is no such thing as a nameless person in life, but it is a simple fact that there are creators whose names are quickly forgotten after years of work. Some, although they rarely play the main character, are able to win the love of the people precisely through their unique episodic roles. One of such creators is Khamza Umarov. When his name is mentioned, the image of a unique person who has created a lot of works in theater, cinema and dubbing involuntarily appears before the eyes of a person.

People's Artist of Uzbekistan Khamza Umarov (1925–1987) played about 100 roles on the theater stage and more than 70 in cinema. He voiced more than 4,000 characters in dubbing. He wrote 9 plays and created 7 performances on the theater stage as a director. He also had good skills in the field of translation and editing. In addition, he assisted a number of directors in the process of staging 9 performances...

Khamza Umarov has truly earned a name for himself in the art of theater, dubbing, and cinema, working with a dedication and determination that no other artist can imagine. The artist, who began his creative career in 1950 at the Uzbek State Musical Theater named after Mukimi, does not limit himself to this. He also tried himself in the field of dubbing, and later in the art of cinema.

When we mention Khamza Umarov, we involuntarily imagine his unique voice, a person with thick eyebrows, a majestic figure, and a deep gaze, familiar to us from the language of movie heroes. It is clear that it was not easy for the actor to gain such a strong place in the hearts of the audience, for this he devoted years of his life, spent his days working and his nights awake.

Khamza Umarov's contribution to the art of dubbing is enormous. This is confirmed by the characters he voiced. It is enough to cite just one film as an example: in the film "Ivan Vasilyevich Changes His Profession" (1973), Khamza Umarov gave a unique voice to the king of both eras. In general, even the filmmakers themselves recognized that this dubbed film was different in Uzbek than the original.

Indeed, the voice of the character plays a very important role in the film. "When the famous Italian tragic actor Tommaso Salvini was asked the question: "What is the most important thing for an actor?" he answered: "First of all, the voice, secondly, the voice, thirdly, the voice" [Yakhontev, V. 1958; 120].

Khamza Umarov has always taken the creation of an image very seriously. In particular, the issue of the character's gaze and voice was one of the most important aspects for this actor. "Khamza Umarov began his film career in the 1950s with dubbing. ...Stage speech was of particular importance in Khamza Umarov's work. ...Khamza Umarov is a speech actor, the core of his work is speech. Because he sought and found the character of each image he created on stage and in the cinema in speech" [Kholmirezayev, H. 2010; 124]. The artist does not limit himself to this, in the future he will also contribute to the professional development of this aspect in future actors. More precisely, "Khamza Umarov established the department of "stage speech" (now "Speech Culture") at the Tashkent State Institute of Culture named after A. Kadiriy, and taught his creative experience to future artists" [Kholmirezayev, H. 2010; 133].

The creator, who understood the sphere of influence of speech on the viewer, simultaneously focused on the issue of voice, which is an

important tool for enriching the look, facial expressions, plasticity and giving it a unique character. Voice is one of the aspects that express the nature of the hero, and how it is used plays an important role. The thinness or thickness of the voice, the fast or slow pronunciation of words, and even the silence in between are important issues that enhance the content of the image and ensure its artistic quality. "Although Abror Khidoyatov and Khamza Umarov are representatives of two acting directions, representatives of two generations, they are united by the great attention paid to words, speech and voice. The clarity of their speech, the correct breathing, and the appropriate use of pauses serve as an example for many" [Kholmirezayev, H. 2010; 120].

About the actor, Khidoyat Olimova writes: "There are few true artists who can create an image with words like Khamza Umarov" [Olimova, Kh. 2006; 31]. This opinion is also confirmed by art critic Omonulla Rizaev, who writes: "Indeed, the artistic word was a powerful means of creating an image for Hamza Umarov" [Rizayev, O. A. 2015; 25]. "I consider Khamza Umarov to be one of the greatest actors of the 20th century theater and cinema. Uzbek cinema is full of talents, but his skill cannot be compared to any other actor," said People's Artist of Uzbekistan Bakhtiyor Ikhtiyorov [Safarova, N. 2012; 6]. These thoughts are a high praise for the actor.

Indeed, on stage and on the screen, the viewer, first of all, sees the actor through his eyes, and feels the hero through his voice. In this sense, Khamza Umarov is a unique talent who creates unique images that take a firm place in the viewer's heart. He understood well which character needed to be spoken in what way, because the actor was not afraid to observe people. He studied people of different natures and their unique features to achieve harmony of character and voice. This ensured the artistry and vitality of Khamza Umarov's characters.

"The master artist, whose film career began in 1956 with the role of Salimboyvachcha in the film "The Sacred Blood", has created dozens of large and small characters of various natures over the years, becoming one of the true pillars of our national cinema," writes art historian Omonulla Rizaev [Rizayev, O. A. 2015; 27]. In particular, his characters such as Khamid in "Days gone by", Thieve in "Ali Baba and the Forty Thieves", Umar in "The Whole Neighborhood is Talking about It", Hadji Murad in "The Duel under a Plane Tree",

Sultan Kissavur in "A Naughty Boy" clearly reflect the actor's acting skills, approach to the image, technique, and the boundlessness of the boundaries of artistic research. These are just a few examples from his more than 70 filmography.

The talented actor Khamza Umarov, despite his small stature, was able to create big characters, that is, lifelike images, in the roles entrusted to him. His sharp gaze, meaningful views, and, of course, his voice helped him in this. For Khamza Umarov, no role was too big or too small. It was important for him to reveal the essence of the image and be able to show his character in different colors. Looking at the actor's filmography, it is impossible not to admit that his secondary roles were just as important as the main character.

In particular, the role of Khamid in Khamza Umarov's film "Days gone by" (1969) is a supporting character. However, his role in the film is very large. The essence of the hero in the work is that the actor's performance is an extremely selfish, insatiable and unscrupulous person who will not stop at nothing to achieve his goal by any means. In revealing the essence of this image, the actor not only instills in him negative qualities, but also shows how he is cunning so that those around him do not know about such evil intentions. This played an important role in creating the perfect artistic image of the role of Khamid. In general, the negative hero in the actor's image has acquired a real vitality. Because he has undergone special training, devoted his life to creating the image, and is sought after.

"In my acting," Khamza Umarov said in an interview, "directors have always shown a penchant for negative images. I have played more negative roles than that. But for one of my negative roles, the image of Khamid in the film "Days gone by", I was awarded the Khamza State Prize. For me, whether in cinema or theater, whether my role is big or small, positive or negative, my images are an ingrained, empowering factor in my body and soul" [Umurzokov, K. 1980; 14-15]. In fact, creating a negative image is a much more complicated process than a positive hero. In this case, due to the hero's evil, the fate of people changes completely in the opposite direction. The character's convincing performance must clearly demonstrate the perfection of the negative image and what it is capable of.

Art critic Khafiza Niyazova, in an interview with her son, the famous actor Shukhrat Umarov, about the dubbing king and skilled actor Khamza Umarov, said: "I think that the realism of the roles my father played is probably due to his serious attitude to the work of creating an image and his diligent preparation. My father created the images of negative characters more often, because in a negative role there is an opportunity to clearly show the character. For this purpose, my father would observe people a lot." [Tashkent, 2025]

There are many characters of different nature in the work of this actor. Because Khamza Umarov was completely far from creating images that repeat each other. In this regard, it is appropriate to recall the image of Umarjon in the film "The Whole Neighborhood is Talking about It" (1960), which is completely opposite to the image of Khamid. He does not dare to go against the opinion of his parents, but deep down he wants to live happily with the girl he has fallen in love with. The harshness of his mother, the indifference of his father, and the determination of his beloved daughter put Umarjon in an awkward position. In this role, Khamza Umarov used silence and gestures to create the image of a hero who is suffering from his heart. This is clearly visible in the close-up views, glances, and sighs of Khamza Umarov, captured by cameraman V. Vladimirov.

At this point, it is worth mentioning with pride that the person who introduced Shukhrat Abbasov, the director of the film "The Whole Neighborhood is Talking about It", to art was Khamza Umarov. "My entry into cinema is directly related to Khamza Umarov. If it weren't for Khamza aka, I would never have become a director. At that time, I was studying at a medical school. One day, while I was performing on the stage of the school, Khamza aka came by. As soon as the performance ended, he held my hand tightly and said, "You child has so much talent, I didn't know it. "Now you're not studying here, you're studying at the theater institute," they insisted. "You see, one day, Khamza aka himself was acting in my films. There were times when I was strict with the teacher as a director. At such times, Khamza aka would joke and say, "I wish I hadn't made you a director." But they themselves loved working with a demanding director" [Olimova, Kh. 2006; 31].

"There are almost no words in the image of Sultan the thief created by Khamza Umarov in the film "A Naughty Boy". However, the actor skillfully created the character through wordless

movements. The image of the thief, wielding his knife, sheathing it, drinking kumis, chewing meat, licking his fingers, with a poisoned face, is in our eyes..." writes art critic Makhliyo Mirsoatova [Mirsoatova, M. 2009; 101].

The scientist Hayitboy Kholmiraev, who studied Khamza Umarov's work as a candidate's thesis, writes about this image: "The complexity of the image of Sultan Kissavur is that he is a convict, but speaks of justice, and the injustice of social life gives the impression that he was put in this mood. Khamza Umarov based his image of Sultan Kissavur on complex psychophysical situations, expressing the expression (mimicry) on his face and eyes, the rapid change of mood in large and medium shots, and the unity of stage and cinematography, giving the image an individual character and originality" [Kholmiraev, H. 2010; 37].

Khamza Umarov is undoubtedly a multifaceted creative person. He also knew several languages well. His son recalls: "There were many memorable events in my father's life, and they would tell us stories about them. In the early 1980s, he was invited to Tajikistan for dubbing. In the recording studio of local Tajik actors, he was told that the actor had come from Tashkent to eat our bread." When "Native" replied in Tajik, "I didn't come to eat your bread," they were stunned. My father, blessedly, could communicate in Uzbek, Russian, Tajik, and German" [Niyazova, Kh. 2025; 23-24].

In conclusion Khamza Umarov was one of the many-faceted artists who excelled in every aspect of his life and won the love of the people. Although this artist is no longer with us today, his unique roles in stage and screen art, and the characters he voiced and brought to life in dubbing, will always remind us of him. Khamza Umarov, who received the titles "Unique Actor" and "King of Dubbing" due to his tireless creative research, would have celebrated his 100th birthday this year if he were alive. The unique roles, voiced images, characters he created on stage, scripts he wrote and directed by the People's Artist of Uzbekistan Khamza Umarov will remain in our hearts forever.

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