

RESEARCH AND CHARACTER PROBLEMS IN UZBEK FILMS

(Using the example of films made in 2024)

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Abstract: This article presents analytical and critical reviews of Uzbek feature films filmed in 2024. The hero problem in today's films is analyzed in detail.

Keywords: cinema, art, film, hero, director, actor, genre, viewer.

Аннотация: В этой статье представлены аналитические и критические отзывы об узбекских художественных фильмах, снятых в 2024 году. Проблема героя в современных фильмах подробно анализируется.

Ключевые слова: кино, искусство, фильм, герой, режиссёр, актёр, жанр, зритель.

If we recall that 130 years ago, the art of cinema penetrated the hearts of viewers through its first screenings, in particular, on this very day, the first short films were shown in the world, then we must not forget that during this long period, the art of cinema went through a complex path of development. After all, the fact that the first films, ranging from just 3 episodes to 50 seconds, are now 2-3 hours long, sometimes longer, indicates the most prominent image of the development of cinema. One can talk for hours about the artistic and ideological aspects of cinema, the development of its technical capabilities.

If we look at the history of the development of Uzbek cinema, it is true that it was formed and developed through these complex and difficult stages, creating a unique direction, creating the national image of today's Uzbek cinema and having national heroes.

Speaking about the art of Uzbek cinema, it is important to remember that the films filmed in 2024 and their artistic foundations reflect the influence on today's Uzbek cinema and Uzbek viewers, their culture, and the worldview of today's Uzbek society.

First of all, if we talk about the achievements and joyful moments, in 2024 more than ten films were shot on the basis of the state order, and the films that went on screen differed from previous years in the diversity of themes, the desire to cover various genres, the expansion of technical capabilities, and the greater involvement of young people in the art of cinema. It is known that in previous years, the predominance of one theme or genre was noticeable. In 2024, the range of topics has expanded significantly, and in turn, the names of new creators have also increased significantly.

The films "Yalangto'sh Bahodir" (Jahongir Ahmedov) or "Mahtumquli Firog'iy" (Muzaffarkhon Erkinov), shot as part of the "Living History" project, aroused great interest among viewers. As is known, historical films have always interested viewers. Especially if it's about a person who has become the pride of the Uzbek people. An attempt to elevate the personalities of well-known and famous commanders, scholars, and poets who have performed many heroic deeds in history to the level of a nation's image, and the filming of films about creators whose work is valued as a universal heritage, is a positive phenomenon. It is the moral duty of every society to make films about such people. Of course, well aware of this, the heads of government and filmmakers are paying serious attention to this issue. It is worth noting the efforts in this regard.

However, the fact that there are several subtleties in filming such historical figures today becomes apparent when the film is released. The positive aspect is that for young people who have somewhat distanced themselves from today's book, detailed information about historical figures, their accomplishments, their lives and activities, and creative work will be presented "live" in a 2-3 hour film. In this regard, the directors' research and efforts certainly play an important role. The film reveals the directors' collaboration with historians. It would not be an exaggeration to say that in both films, the atmosphere of the time was reflected, in the costumes, even in the dialect of the language.

Various opinions were expressed about the above-mentioned films, and each viewer has their own opinion on this matter. However, based on artistic principles, one aspect of these films must be firmly emphasized. Since it was about a great personality, all events had to be built around him, and throughout the film's events, his dreams, struggles, heroism, crisis, sorrows, emotional experiences, turmoil, determination, and the inner essence that held him as a personality had to be revealed. Unfortunately, both the film "Yalangto'sh Bahodir" and "Makhtumkuli Firog'iy" lacked these aspects. In particular, we see brief battle episodes of Bahodir Yalangto'sh (actor Habibullo Nizomov) at the beginning and end of the film. Then, wounded, he is portrayed in bed, ill, until the end of the film. A natural question arises: is the film's protagonist Bahodir Yalangto'sh, and if so, why does Bukhara Khan Nazir Muhammadxon (actor Behzod Muhammadkarimov) come and solve all existing problems? The main problem in the film is related to the issue of creating a character, which is especially emphasized in the artistic rules, and the character in the film is not sufficiently revealed. After all, the main purpose of choosing the athlete for this role was not to reveal the heroism of Bahodir Yalangto'sh through his appearance and body, but simply to show him as a physically strong person.

While watching the film, another question arises. The son of Bahodir Yalangto'sh - the son of the "Samarkand Emir (!)" Boybek, after the assassination of his father, walks freely in the bazaar in aristocratic attire without guards. This seems somewhat untrue, leading to speculation that the emir's son might not have had personal guards, or if guards were given permission not to separate or recognize him when he entered the crowd, then he should have dressed modestly like ordinary people. Throughout the film, these considerations become even more firm, and questions arise. After all, in the episode of Boybek's murder, 4 warriors standing next to him watch the attack on Boybek. If they were special guards, why were they just spectators during the attack on Boybek? If there were no bodyguards, why were they in Boybek's temporary dormitory? Who was supposed to protect the Emir's son (!)?..

"In the film "Makhtumkuli Firogi," the image of the poet is taken as the main character, while the fact that he is known throughout the country remains somewhat unclear. In the film, it creates a conclusion for the viewer that this person's identity is simply "reminded" through ghazals. Also, during the film viewing, Makhtumkuli's emotions and his role as a hero were not revealed. The mimicry of actor Ahmed Amandurdiyev, who played this role, hardly works. This can be seen in his facial expressions when his beloved married another person, or when his son died, and later his wife died, or even when they tried to arrest him on false charges of being a thief, there was no reflection of sorrow, anger, or any danger in their faces. The actor's facial expressions did not serve to reveal the inner psyche of the hero in any of these situations.

Also, Makhtumkuli's popularity and the fact that all citizens of the country know him seems to have become somewhat artificial. After all, when a friend he hadn't known for long said he was ready to give his life for her, this became somewhat vague, after all, events worthy of giving one's life for another person don't happen until this episode of the film. If viewers don't develop

the spirit of rediscovering their personality after watching the film, like them, fighting for their cause, then the question arises: to what extent has such a film fulfilled its role in society?

Regarding films filmed on contemporary themes, the 2020 film "Pandemic" (Talib Adamkulov) about the coronavirus, which alarmed the entire world, also caused much discussion among viewers. Although the film is about illness, it shows the spiritual level of society and the spiritual image of people. The film reveals that a person's human image is measured by their spirituality. The social significance of this film is enormous. On the one hand, it shows the courage of Uzbek doctors who united in such a complex process and tried to deliver medicines to patients, even if they refused them, and on the other hand, the film also reflects the attempts to export and sell medicines, which showed that there were specific conflicts in these hospitals, thereby showing the viewer some unknown truths. True, the film is not without its shortcomings, but in general terms, there are characters in the film, and the events revolve around them.

Filmda qahramonlar va qahramonliklar oddiy va tabiiy holda ekranda aks etdi. Matyoqub Matchonov, Tamara Mirmaqsudova, Aysanem Yusupova, Saidkomil Umarov ijro etgan shifokorlar qahramon darajasiga olib chiqiladi. Albatta, rejissyor Abu Tolib Adamqulovga holat yaqin o'tmishda bo'lganligi, voqealarni o'z ko'zi bilan ko'rib, ishtirokchisi bo'lganligi filmni surata olishda bir muncha qulaylik tug'dirgan bo'lishi tabiiy. Buni hatto aktyorlar ijrosida ham kuzatish mumkin. Albatta, film o'zining vatanparvarlik, millatparvarlik, insonparvarlik g'oyalari bilan kishilarni o'ziga jalb qiladi.

"Three Heroes" (director and screenplay. Shokhrukh Rasulov), it can be seen that the number of films on contemporary themes is growing even more. It would not be an exaggeration to say that this film was shot in the classic style of action films. After all, the film reflects the struggle between good and evil, which everyone knows. It is not difficult to understand who the "three heroes" are in the film's events. The trio of Ozod (Takuel Musilim), Uchqun (Shohruh Hamdamov), Anvar (Sirojiddin Sattorov), and the heroism of this trio were brought to the screen. The fact that the film openly shows the true purpose of various movements and gangs that exist in society today calls on young people to be a little more vigilant. In particular, it is reflected that it is common for people like Zafar Alimov to use young people, who cannot fully distinguish between good and bad, who are entangled in various temporary problems in their lives, with skillful psychological influence.

In this film, the director strives to show that in difficult situations, the characters face a choice and experience difficult human and psychological states. In particular, Jamil (Ulugbek Kadyrov) was one of such people who rose up against the government, blaming it for the death of his wife and child during the pandemic. However, at the end of the film, as if realizing that his chosen path was wrong, he takes control of the bomb-laden car and saves one person. This once again demonstrates the idea put forward in the film - that human destiny is above all, that good always prevails. However, during the viewing of this film, an imitation of some fragments of foreign films is noticeable. After all, today the Uzbek viewer watches many foreign films on the Internet, and in them, events similar to the above-mentioned films are often presented. The point is that the stylistics of this film are identical to those foreign "boyevik" films. Nevertheless, we believe that there are brave and courageous young men who are ready to sacrifice their lives for the peace of our homeland, and promoting this in films will serve to form patriotic feelings in future youth.

The film "House" (Jamshid Narzikulov) also strives to cover several aspects that are becoming a big problem among young people today. However, the question of who the hero of the film is remains open. The problems of a group of young people who have strayed from the path,

embraced an easy life, and turned social networks into a part of their lives seem somewhat exaggerated rather than truthful. Or it creates an impression as if it's taken from those foreign films that are repeatedly mentioned. In the film, young people are played by non-professional "actors" who are famous for various vines on Instagram and TikTok social networks, and it is clearly noticeable that there is a lack of skill in the performance, and they try to express their inner feelings with just shouting. True, the director might have wanted to call young people to vigilance through this film, but the incorrectly chosen actors and exaggerated episodes in the film, the abstractness of the character did not justify the goal set for this film.

The film "Sevdo" (Khilol Nasimov) is aimed at revealing the complex life of singers. The concentration of professional actors in the film, the speed of the development of events, serves to make it accessible to viewers. The singer Sevdo (Aysanem Yusupova) has two different characters in the film. Firstly, she is portrayed as a very kind, open-hearted woman who grew up in hardship, and secondly, she is portrayed as a woman accustomed to an easy life with words and actions like "I am a lonely wolf." The idea put forward by the film is somewhat vague. What does the director want to say to the audience through this film?.. The films "House" and "Sevdo" can be called light films intended for viewers. They have a higher focus on recreation than ideological heights... In particular, in these films, the fictional thoughts of the creators prevail. For this reason, the events and circumstances were also created to reflect that thought. One can dwell on them one by one and continue for a very long time. Everyone knows that the heroes of a good work of art should act without the author's influence, their actions should be the product of conflict, struggle... Unfortunately, this aspect is missing in these films.

It can be acknowledged that today's Uzbek filmmakers are achieving technical and organizational success. Significant work is being carried out at the national level in this direction. However, even with the examples of the films considered, it can be said that the whole issue remains with their artistic side, in particular, the dramaturgical side. If the issue of the hero remains a problem in films, if we don't attract professional playwrights to cinema, or if we don't achieve the maturity and thoroughness of films in their screenplay state by adapting the best modern works, then so many human actions and millions of funds will be wasted.

In conclusion, while acknowledging the achievements of today's Uzbek cinema, it can be said that most films provide information, introduce, give pleasure, that is, they serve as a spectacle, but do not force us to think deeply. We hope that among the films to be made in the coming years, the number of films that will encourage us to look at ourselves, examine ourselves, take life seriously, change, and strive for great ideas will increase.

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