

MODERN PERSPECTIVE ON THE PORTRAIT OF A HISTORICAL PERSON*Bakhtiyor Yakubov**doctor of philosophy in Art History (PhD), associate professor*

Abstract: This article analyzes some of the historical films that have received great attention in Uzbek cinema in recent years. Such important features as issues of historicity and artistry, artistic integrity, and a modern view of history are investigated and considered from the point of view of the most important places.

Keywords: history, historicity, historical figure, artistic perception, artistic integrity, historical genre, historical-combat films, enlightenment.

In cinema, the theme of history occupies a special place. Creators have always treated the historical genre with special admiration, love, and interest. While some are interested in historical events, for others it is important to study the activities of historical figures. As a result of such approaches, such types of historical films as historical-legendary, historical-battle, historical-portrait, historical-social appeared. Among them, naturally, the historical portrait is the most frequently used, and the activities of historical figures are reflected in cinematography either due to the personal aspirations of the creator, or for anniversaries and other reasons. In particular, the main part of historical feature films created in 2024 also belonged to this category.

The film about the beloved son of the fraternal Karakalpak people, the poet and enlightener Ajiniyaz, although artistic, is also dominated by documentary elements. According to the method used by director Kudrat Atajanov, the life of the historical figure Ajiniyaz comes to the homeland of a Karakalpak girl living in America, who wants to do a scientific work about him, and unites with the young historian in the process of communication. This is a very correct approach to revealing the idea of the film. After all, the authors note that Ajiniyaz was not only a thinker, enlightener, poet, and calligrapher who lived in history, but also that centuries later, the unity of the people, they seem to want to draw attention to, emphasize, and remind that it is a symbol that preserves, conveys, and absorbs the values and identity of the nation. However, in the film, as a result of the mutual acquaintance, rapprochement, and mutual affection of modern heroes, this line is brought to the forefront, and the presentation of Ajiniyaz's life and work through interviews with certain scholars gives the impression that historical events serve as a background and unite young people.

One of the film's main achievements is its striving to give the viewer feedback. In particular, after his uncle and teacher Elmurod Akhun gave Ajiniyaz all his knowledge, he urged him not to stop and wanted to send him to the Shergozikhan madrasah in Khiva. Naturally, this is associated with large expenses. To achieve his goal, he gathered the wealthy in the village and sought their advice. It is noteworthy that Elmurod Akhun, speaking about Ajiniyaz's talent, emphasizes that to develop the nation and educate future generations, he needs to be even more knowledgeable. This is very noteworthy for today's youth. Not to get a diploma, achieve a career, become rich, or live well! Creators have skillfully demonstrated that knowledge is necessary for the benefit of the country, and that the prosperity and future of the nation depend on knowledge.

At this point, the social function of cinema also emerges, indicating where the changes and priority goals occurring in our society today are nourished, and that the heritage of ancestors like Ajiniyaz is not being studied in vain.

Muzaffarxon Erkinov's film "Maxtumquli" follows the traditional path of historical portrait films, beginning with the protagonist's journey towards a great goal. Throughout the painting, the life of a historical figure is illuminated based on historical facts. Of course, based on the requirements of the feature film, enemies who obstruct the hero's goal and the conflict that arises with them are also expressed.

The director's skill in constructing the film's events lies in his ability to skillfully synthesize historical facts with artistic fabric. Makhtumkuli's studies in Bukhara and Khiva, the death of his brother, wife, and child - all of this happened. The line connecting the corrupt teacher and his nephew is a product of the authors' artistic fantasy and is a product of the film's artistry, the desire to build tension and conflict. Unfortunately, in the historical films created in recent years, the synthesis of historicism and artistry, facts and fiction was not well formed, they were separated from each other, as a result of which the main criterion of directing - artistic integrity - was lacking. It should be noted with confidence that Muzaffarkhon Erkinov has achieved some success in this regard in the current film.

Ma'lumki, kino san'atida voqea, tasvir va ma'no kabi uch qatlam muhim rol o'ynaydi. Har uchchala qatlamning bir xildagi rivoji to'laqonli badiiy asar vujudga kelishiga omil bo'ladi. Filmda voqea hamda tasvir qatlam mohirona amalga oshirilgan. Ma'no qatlamning to'laqonli bo'lishiga film voqealarining alohidalik kasb etgani hamda bosh qahramon maqsadi, intilishi va kurashining yetarlicha ochilmagani pand bergan.

The most sensational project of the year was, of course, the film "Bahodir Yalangto'sh" (directed by Jahongir Ahmedov). It can be said that the grandeur, scale, complex historical and social period, political and military events, and the disclosure of diplomatic and deep psychological moments increased the film's prestige. Without exaggeration, the creators also carried out extensive creative and organizational work in accordance with the selected historical material, and the visual solution of the film showed that today's Uzbek cinema can compete with films from countries with developed film industries. Through the images of the film, the viewer feels like a participant in this historical environment. However, it seems that the events of a complex historical period caused difficulties for the creators, as the main events of the film and the question of the main character are not sufficiently revealed. This is especially evident in the television story at the end of the film.

– Naturally, it's impossible to provide a comprehensive analysis of several films within a single short article. Based on the fact that the topic of this speech is a modern view of the portrait of a historical figure, that is, the point of view of today, it should be said that the filming of historical films today is both an artistic need and a social need. Historical films play an invaluable role in the unity of society, the development of the country, and the upbringing of the younger generation in the spirit of high ideals. However, in the age of advanced technologies, our filmmakers must create, taking into account the competition in world cinema, so that the viewer can easily receive all information today. Based on these requirements, it is appropriate, in our opinion, to reflect on the general shortcomings of the reviewed films.

– Historical costumes, similar to portraits in fine art, and the appearance of historical figures are not enough for films. A feature film, along with a person's external behavior, should reveal changes in their psyche, experiences of happiness and unhappiness, the achievement of

maturity by a person in a series of events, and inner transformations. Without these features, the viewer will only witness the historical narrative of the illustration in motion.

– It has become apparent in the films that the creators themselves have only just become acquainted with historical heroes. After all, they want to present the information everyone knows as a global discovery. It is known that making a film about a historical figure does not mean the obligation to show his entire life. Perhaps the most important part of the chosen hero's life that needs to be revealed to today's audience should be revealed!

– It is gratifying that the number of historical films has increased in recent years. However, films produced in a short time and at a rapid pace, both visually and in terms of plot, are merely informational, imitating the best examples of cinema. We are concerned about the lack of artistic perception of history, which is considered the most important thing for cinema, and the inability to see it not only as a person of today, but also from the point of view of that era.

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