

INTERPRETATION OF NATIONAL VALUES IN MODERN UZBEK CINEMA

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Annotation. The article discusses the reflection of national values in Uzbek cinematography. Specifically, it addresses the representation of national values in our films and the moral and educational significance of these films.

Key words: nationality, value, spirituality, television, film, director, screenwriting, shot.

Every nation and ethnic group has its own worldview, national customs, and values shaped over thousands of years. Love for the homeland, loyalty to the family, compassion for parents and loved ones, as well as the human duty and responsibility that each individual carries, are of great importance for our Uzbek people, just as they are universally relevant across the globe. In recent times, however, there has been an increasing number of people who live only for today, who care solely for themselves, and who forget their responsibilities to others, becoming part of a culture that prioritizes individualism. This trend is disheartening and raises concerns for every devoted individual who cares about the future.

Thus, from these definitions, we can conclude that values are the customs and traditions that are precious to us, as well as our life principles. In turn, values are divided into national and universal values; that is, values specific to a nation or people are national values, while values that are universal to all humanity are considered universal values.

“National values are aspects and characteristics that hold significant importance for a nation. There is no nation or ethnic group without its own national values. The decline of a nation is the decline of its national values. National values manifest in connection with the history, way of life, future, the generations that formed it, social strata, national consciousness, language, spirituality, and culture of the nation.”

At this point, it is worth noting that we see our values reflected in our art and culture. Art is a field that provides spiritual and cultural nourishment to people. Among the arts, the form with the strongest influence that can teach people about good and evil is cinema. Despite being a relatively young art form, cinema has deeply resonated with millions of viewers. Moreover, it would not be an exaggeration to say that it also serves as a mirror, as films illuminate events and phenomena in our social life and convey them to the audience.

For instance, it would not be surprising if the extraordinary force that inspired filmmaker Umid Hamdamov to shoot the film "Issiq non," which won the grand prize at the XXVIII "Kinoshok" festival in Russia, is the bitter truths we mentioned above.

As the director and screenwriter U. Hamdamov speaks about the film, he mentions that he has seen the characters in real life. Zulfia (Z. Ergasheva), one of the film's characters, has parents who are alive, yet she spent her innocent childhood in a boarding school. In her adolescence, she is deprived of family joy, maternal love, and paternal affection. She is forced to accept her realities while living in her grandmother's home in a remote village. Her grandmother has her own troubles; the teacher who spread enlightenment throughout the village has unworthy children, which has turned her into the sole protector of a family burdened with one misfortune

after another. The future of the children, gradually fading away like the district itself, rests on the shoulders of this elderly woman, who is now burdened with the family's honor.

Are there few among us who resemble Zulfia's sister (F. Saidova), who won the "Best Actress" award at the "Kinoshok" festival, perhaps the most marginalized and oppressed individuals in today's society?

What, do you say, she doesn't know that he hasn't drowned, that he is alive and well? Sometimes there are truths that make no difference whether we know them or not, and moreover, they are of no benefit at all. The film's protagonist has long understood how much more beneficial it is for her to spend her precious time collecting herbs or baking bread to deliver to the store rather than longing for or searching for a partner who has turned away from family responsibilities and child-rearing. She now believes that her dreams and aspirations for tomorrow lie solely in the growth of her children. In pursuit of this goal, she works tirelessly day and night. This quality, this character is especially relevant to every mother, particularly to the Uzbek woman with her child. When Zulfiya first arrives at her grandmother's house, her sister's calm and melancholic nature initially annoys her. However, the meeting with Zulfiya's mother and the attitude of her peers at school becomes a bond that strengthens the connection between her and her sister.

The film also reflects contemporary realities, portraying the image of a mentally challenged young man, which serves as a clear symbol of how the burdens of healthy men still rest entirely on the delicate shoulders of women today, whether they want it or not. Perhaps it is these aspects of the film that laid the groundwork for winning three nominations at the "Kinoshok" festival.

In addition, another winner at the "Kinoshok" festival is the film "Parizod" ("Heaven is My Home"), directed by Ayub Shahobiddinov in 2012. This film also won the "Best Actress" nomination at the "Bondarchuk" festival and received awards for "Best Film" at the Commonwealth of Independent States (CIS) and for "Dramaturgy of the Film" at the national competition "The Great and Dear Homeland."

The protagonist of this film is depicted as a simple, sincere girl who silently responds to the blows of life. This character shares certain similarities with Zulfiya's sister from the film "Issiq non." She, too, never complains about her fate or destiny to anyone, anywhere, at any time. However, the difference between "Parizod" and U. Hamdamov's film is that in this film, the responsibility for the family falls on the young village doctor Jonibek (S. Lutfullayev). Despite running around tirelessly from morning till night, he struggles to manage everything on his own. What he earns barely covers the needs of the household.

The film's protagonist is a righteous, devoted, and sincere village young man. While returning from seeing one of his patients in the mountains, he encounters a girl named Parizod (Z. Nizomiddinova), who, with a wave of her hand, has left her home without any destination in mind. The young doctor feels it is his human duty to take her back home. This is where the film's tension arises. After all, Jonibek is a young man who plans to get married soon. Moreover, the girl he has brought back is stunningly beautiful. What will he do now? If he can't send Parizod away, on one side, there's bread being baked. His future bride, Oytuman (Sh. Temirova), is waiting like a flower at the threshold of his home. At this moment, not even the wind or a mere breeze would suffice.

The film showcases the struggle of various characters in different interpretations. The true intentions of Ismat aka (B. Muhammadkarimov), who extends a helping hand to Jonibek and encourages him to start the wedding without hesitation, will later be revealed. In fact, when he

says he has seen a lot of goodness in Jonibek's father, it becomes clear that his intentions are not pure; he is trying to satisfy his own desires by eyeing Parizoda at Jonibek's home. Here, it is worth noting how the director contrasts characters who embody true humanity and the Uzbek values of kindness and compassion—concepts that have been inherited for millennia—with those who have become slaves to their own desires, thus bringing a sense of realism to the film. As we mentioned earlier, the more one distances oneself from the feelings we discussed, the more tranquility fades from their heart and meaning disappears from their life. This is also expressed in the film "Chashma," directed by Yolqin To'ychiyev, which was awarded the grand prize at the "Perspektiva International Film Festival" held in Moscow and was filmed in 2006. All the scenes are imbued with universal human values and national dignity. For instance, Professor and Doctor Rahmat aka (X. Sa'diyev), who has turned away from the temptations of the world to work as a miller in the village, seems to reveal the indifference of the girls who come to visit him in the hospital through their words. The relationship of his eldest child, who comes to check on him, reflects pity for their father, but this sentiment is not characteristic of the girls; rather, it stems from obligation, as they are hastily rushing to finish their business and leave.

Another character in the film, Olima (M. Ahmadaliyeva), chooses to ignore her mother, who stands outside in the cold. The main reason for this, as is revealed in the dialogues, is that at one time, while studying in the city, she was expelled from home for the sake of her love. She holds her mother responsible for this. Therefore, she does not want to see or even hear about her mother. The director contrasts the mother, who is shivering in the street during the frost, with a warm cat inside the house. The value of a mother who carried her for nine months, nurtured her for many years, and provided for her is compared to that of an animal. When Orzibibi (N. Karimoyeva), the main character, who has just been referred to as a messenger from the mother, slams the door saying, "I only care for cats," it is likely that the thoughts previously mentioned have crossed her mind as well.

Unfortunately, one of the greatest tragedies of our society today is that the number of people who are increasingly indifferent to the issues we mentioned is growing day by day. Humanity is relentlessly striving, day and night, to live in better conditions, to dress well, and to drive the latest model cars.

Sometimes, the things mentioned can seem like fleeting illusions – deceptive and shiny – while there are more important and superior values in life, such as goodness, loyalty, dignity, love, and devotion, which not everyone understands. Films that showcase various destinies on screens in the corners of homes, prompting reflection and contemplation, serve as a source of pride for individuals. They also act as a balm for the spirit that is becoming tainted in the rapid exchange of information in development, while preserving the qualities of humanity in an era of globalization.

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