



## ARTICLE

### AUTHOR'S FILMS IN MODERN UZBEK CINEMA

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(Received 20 December 2021; Accepted 23 December 2021; First published Online 31 December 2021)

#### Abstract

The article analyzes the Uzbek feature films created in recent years, discusses the research, achievements and shortcomings in this area. The subjects of the analysis were “Masuma”(“Innocent”), “Sabot”(“Tenacity”), “Issiq non”(“Hot Bread”), “Rangsiz tushlar”(“Colorless Dreams”) and “Hayrat”(“Amazement”).

**Keywords:** Symbol, hero, feature film, national, authorial cinema and idea.

#### Introduction

“The worst thing is that ignorance is growing in the field of art,” Often, in some films, people are portrayed as the main character, living for small goals, seeing life only as a consumer mood.”[1] It is no coincidence that the head of state is concerned about the entertainment screenings on the domestic theme, which have been developed for ten to fifteen years. The president’s remarks raised hopes for an expansion of creative freedom and led to a significant shift in Uzbek cinema. Historical and authorial feature films created in 2017-2019 also allowed filmmakers to make mistakes. Of course, schools are created through lessons learned from mistakes.

Although the premiere of the film “Masuma”(“Innocent”) by the ever-wanted film director and screenwriter Yolkin Tuychiev took place in early 2016, the film hit the big screens in 2017 and was released to the general public. “Yolkin Tuychiev is one of the creators of Uzbek cinema who takes a new approach to the plot through author’s films. In the director’s work there are many philosophical and psychological images, intricately woven symbols, metaphorical symbols [2].

We know from the films of Ali Hamroev and Uchkun Nazarov that the problem of women’s rights has never left filmmakers indifferent. Yolkin Tuychiev, a brilliant master of modern Uzbek films, looks at the image of a hard-working woman whose rights were violated in the film “Masuma”(“Innocent”) from different angles. Actress Shahzoda Matchonova portrays Nasiba, a broken, desolate, sad and charming Uzbek woman.

#### The Main Findings And Results

The fate of the film’s protagonist Nasiba is the fate of several women. She is at the same time a



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wife waiting for good news from her husband, a single mother raising teenage children, a loving daughter-in-law of a whimsical mother-in-law and a woman with a bowed head who has experienced instantaneous feelings, who has met the wrath of a lover and a rival who has touched the touch of love. In fact, even one of these burdens weighs heavily on the human race, bending its back. Like the protagonist of Albert Camus's essay, Nasiba "fell on her fate, or rather on it"[3]. No matter what test he is able to take, he will remain innocent. We like to use the definition of "symbol of patience". But any patience has its limits. The filmmakers said, "Hey, man! So let the woman be a woman! Give him the blessing of love. Do not burden yourself with an innocent creature."

It is known that on September 2, 2019, the law "On guarantees of equal rights and opportunities for women and men" was adopted. This law is a legal protection aimed at the place of women in society. It is also clear from the film "Masuma"("Innocent") that the issue of gender equality did not arise in vain. Because the current social situation has led to this decision.

Life and death are among the eternal themes of art like love. How can a slave who knows that he has only a few days left to face death? Film director Rashid Malikov wants to tell the story of the life and last days of a man who bravely said goodbye to life in the feature film "Sabot"("Tenacity"), shot in 2017. In it, man struggles with himself, man struggles with man, and man struggles with society. The film takes place in the late eighties of the last century, in the land of Karakalpakstan. Memories follow the protagonist Saidullah. A man who has seen war, looking straight at the injustices in society, tries to solve the problem with sabotage. He must bring water for the school children, introduce the parents to the other grandchildren, tie the knot, and get the message from the family of his comrade who died in the Afghan war, to pay off the doomsday debt on his neck. He'll make it ... But why hasn't he made it so far? The question remains open.

The protagonists of the film are unable to make the audience share their pain and life. This screenplay by film director Rashid Malikov can be called a depiction of a human being. The spectator of works of art such as "The Fate of Man"[4] sees not the sketches about him, but the heroism and sabotage itself. The cold mood that seeps out of the movie serves to further exaggerate the alienation in the protagonists. The audience is faced with a number of questions. Saydulla (Karim Mirkhodiev), a serviceman, told his friend (Saydulla Moldakhonov) that "jeans are better for his wife than a skirt" and gestured to the lower part of Sultanat's waist in the air. The friendly joke goes away, as it were. In the evening, the school principal (Nigora Karimbaeva) enters Saidulla's house carrying food. Well, we understood this blessing as a matter of humanity. However, the director suddenly says in a tone that Saydulla is moving into her house, divorced and has no children. It is not difficult to understand that the "blind" colleague of the woman is telling her story to the audience, not to everyone. Such lifeless scenes, contrary to ordinary human norms, show that the author of the film does not have a deep understanding of the character of the people, he is a creator of the national psyche. And some of the shots showing school life are lying around. That is, there is no hot atmosphere. At the beginning of the film, we see only three or four children playing ball in the yard. In addition, the doctor's stern, numb treatment of a cancer patient is even more surprising. It's as if the client is suffering from an infectious nasty disease. Zulhumor Muminova's interpretation of the widow's stern look at Saidulla and her assertive voice are also in need of explanation. It leads to unpleasant fantasies as to whether there has been any special relationship with her husband's friend in the past. Maybe he wants to say, "My husband is dead and you're alive," but it's been a comforting time. And this unfounded accusation can also be removed with a glance, in fact. Saydulla, who is struggling with a severe stage of cancer, dies halfway while



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walking on his feet, as if he had a severe heart attack or high blood pressure and a brain hemorrhage. It takes a high level of creative faith on the part of the artist to create the image of a Man drying up in the depths of life on the screen and to bring people into his world.

Umid Hamdamov's first major directorial work, which began his career in cinema with a short film, was the film "Issiq non" ("Hot Bread"), which was shot in 2018 and became an event of 2019. The film takes place in a beautiful village. At first glance, this is the daily life of an Uzbek who is busy with goods. But this colorless, murky life moved to the screen in a poetic mood. Sister-in-law (Feruza Saidova), whose voice is broken, weak on the surface, and weak, is doomed to carry the burden of fate on her thin shoulders. There are many symbolic finds in the film that "speak". And each is appropriate, natural. Atay is not used. The symbol does not remain a symbol, they move, live. For example, in Yolkin Toychiev's films, symbols sometimes turn into puzzles. The viewer can understand what the director is saying through the "huge knowledge" that has been transferred to the symbols in the film. After all, symbols are the key to understanding the content of the film" [5]. The emotional mood leaves the viewer until he finds this "key" that fits the unique lock. As a result, the emotional impact disappears. In the film "Issiq non" ("Hot Bread"), the metaphor turns the essence of life, the human suffering, from the depths of truth into the language of cinema. Including just one example: roof plaster frame. Assembling the roof of the house - the fist of marriage has fallen on the shoulders of children who have not yet reached the threshold of adolescence. At the same time, we see the neighboring children playing and laughing on the hill in sync with the mud roof. This film gives an idea of the internal situation in the house of Grandma Layla, who was once a teacher. "The film tells the story of the fate of three women in symbolic language. But there is one aspect that not all viewers will notice. Where are the household, the family, the village, and, in general, the mardi gras that carry the burden of the homeland?" [6] During the events, we see only one male. She is also insane, not healthy. What is the responsibility to a woman, what is the honor of a girl - this is an absolute pain in the ass. The woman's honor is protected by the WOMAN (Sister-in-law). The protagonist of the film, Zulfiya, is a girl who grew up without seeing her father's upbringing and without feeling the masculinity of a man, and began to lose her femininity without being a woman. Fear of her is alien. Delicate creation is a myth. As he understands life, her childhood also begins to leave one after another. Living as a patch on a child's tear is a maternal destiny. The key on Grandma's neck is the family's perennial secret locked in her mother's chest. At the beginning of the film, Zulfiya's bus goes into a dark tunnel, and at the end of the film, that bus comes out of the darkness. Now Zulfiya, like the new one, begins to mix the dough of life, and finally begins to embrace femininity.

The film "Issiq non" ("Hot Bread") tells the story of women in a society without a husband, the state of a home without a hearth. The grieving mother is in need of the son's warm affection, the victim's wife longs for the husband's broad shoulders, and the grieving daughter needs the father's warm embrace. A representative of three generations is frying himself in his own oil. The success of the film is that the domestic problem in it rises to the level of NATIONAL pain.

Launched in 2019 and released in 2020, the film "Rangsiz tushlar" ("Colorless Dreams") is the first major creative project of Ayub Shahobiddinov in collaboration with Umid Hamdamov. The screenwriter of this film is U. Hamdamov. The psychological drama "Rangsiz tushlar" ("Colorless Dreams") is a sad film about the stone heart of the stone city. The film takes place in the capital. The artist Azizbek Arzikulov portrayed the fate of the people as a cold city - with a realistic image.



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The problems are modern, the pain is modern, but the attitudes are old, the way of thinking of the people is focused on “what people say.” In general, Shahobiddinov’s subsequent creative research is an attempt to explore the world of exceptionally intelligent, intelligent women.

Things go smoothly, and the fate of the film’s protagonist Kamshira is reminiscent of Kashmir, a paradise valley left between India and Pakistan. In fact, he deserved a different fate with his intellect, ingenuity, and beauty, but as a result of his youthfulness, he became an outcast. A person goes astray, stumbles, and eventually becomes a person. Neither the mistakes of Kashmir nor the seventeen years of his life in prison have gone unnoticed, he has grown up, he has been forgiven of his sins. But a society accustomed to “greenhouse flowers” is not ready to accept a woman. For a family that is afraid of the slave, not the people, what people say is important. Unfortunately, this is also known as the Uzbek mentality.

“Rangsiz tushlar”(“Colorless Dreams”) is filmed in the traditional style. Long motionless shots are a characteristic feature of intellectual-authorial films. This is a way to prepare the viewer who has digested one idea for the next shot - the idea. Many issues are raised in the film, but the great pains remain in the background of the discovery of the only secret of Kashmir. In the final, this “secret” will be revealed. It seems to have eased the burden of the film a bit.

Zulfiqor Musakov’s film “Hayrat”(“Amazement”), (“Goodbye, screenwriter”), which will be shown on the big screen in 2021, tells the story of a screenwriter who suffered from social orders and his latest work. From the life of the protagonist comes the conclusion that no matter how talented you are, if you do not deviate from your creative principle, you are a stranger to a society accustomed to monotheism. The lover of the average artist, who responds to the requirements of the time as a labbay, is always a cherry.

The film shows that art needs an ideal guide. The film director Zulfiqor Musakov will play the role of Sharof Rashidov (Saidkomil Umarov). Inside the film, we read the idea that betrayal is a sign of talent and love, that it still hasn’t found its rightful value. However, the plots in the film are so dense that the viewer, jumping from frame to frame, finds it difficult to find the main arrow in this “mosaic”. The usual stereotypes in the actors’ performances obscure the character's character and give it a bachelor’s color. The repetitions that move from film to film can only be described as Z.Musakov’s peculiar signature, but we cannot ignore the fact that this signature has a negative impact on the art of the film and its aesthetic mood.

“Author’s film should be considered as an artistic and philosophical work that reveals human nature and its essence. Films of this type are a form of creativity that encourages the viewer to understand existential problems, that is, the essence of the self, by expressing abstract processes related to his inner mental problems, fear, self-alienation and willpower to overcome them, rather than the visible aspects of human life [7].

### Conclusion

In short, on the example of the films whose names are mentioned above, we can say that the success of these films was not spontaneous. Even his shortcomings are a lesson for the future of Uzbek cinema.

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