

UZBEK CINEMA: ACHIEVEMENTS AND PROBLEMS

Suvanova Chekhroza Rustamovna

State Institute of Art and Culture of Uzbekistan

A student of the 3rd stage of the field of study "Production in the field of art"

Abstract: Uzbek cinema, with its rich history and cultural significance, has made significant contributions to the film industry both regionally and globally. The evolution of Uzbek cinema dates back to the Soviet era, when it flourished as part of the vast Soviet film industry, producing works that reflected the unique cultural and social realities of the Uzbek people. In the post-independence period, attention is given to topics that resonate with Uzbekistan's national heritage, social issues and contemporary issues facing the country.

Key words: Uzbek, cinema, hero, film, show, creator, Uzbek films, film festival, novel, national.

The viewer watches his novel in the cinema and realizes his dreams through the film, even if it is only a dream. Sometimes he admires the heroes of the film, sometimes he feels sorry for them. At the same time, the audience becomes so interested that they talk to them and interact with them. He is drawn to the life and events of the characters in the movie, he is happy and happy. If necessary, he also gives advice to the characters from behind the screen while watching.

It is art that changes a person's thinking, at least partially, expands his worldview, and gives him spiritual nourishment. At the same time, cinema has its own structure, its inner world, its own artistic language, and it is a means of expressing the unique creative pursuits of talented artists.

It is a gratifying thing that every day in the Uzbek cinema world, films rich in different genres are created. It is one of our achievements that Uzbek films receive awards and prizes at international film festivals. Today, the interest of our people in the art of cinema is growing more and more, life in cinemas reigns with enthusiasm. However, this process did not affect the growth of the film industry, which is not enough. Why?

In the development of our national film art, it is necessary to know everything: what to shoot, how and for whom?

Copying the films produced by "Hollywood" or "Bollywood" film studios, some copied films of some "Uzbekwood" private film studios in our republic are poisoning the minds of the audience. True, R. Sa'diyev's "Trials of Love" and B. Yakubov's "Fatima and Venus" were warmly received by the audience. Among the films made by private studios, only the film "Trials of Love-1" was screened at the cinema named after A. Navoi, and for a month there was no empty seat. Otherwise, B. Yaqubov's film "Fatima and Venus" was awarded "the best commercial film of the year" at the "Creative Flight" film festival. Of course, along with the achievements of these films, they also have their own shortcomings.

However, there are also such shallow films that none of their aspects can be evaluated positively. For example, "Romeo va Julietta yoxud la'natlangan sevgi", "Yarim baxt", "Kelgindi kuyov", "Sarvinoz", "Baxt uchun million" and other films. Their list can be continued. Are these films worth the constant advertising before they are released?! The theme of the events is almost the same, the conflict is a little weaker, the dramaturgy is weaker, the essence of the work is more superficial, and the performance of the characters is a little shallow. Will such movies affect the mind and soul of the viewer!? Will it benefit the development of the Uzbek film industry? Another example, while watching the movie "Taqrir", when we see the credits written at the beginning of the movie, the question arises: when did pop singer Otabek Madrahimov start writing screenplays for movies? Anyone can write a script!

It seems to me that the process of showing our nationality, identity, and unique values in the world of cinema will be a complex and conflicting stage that will take a long time. After all, among our filmmakers, there are still creators with a European way of thinking and observation. First of all, we need to bring the nationalism, the Uzbek spirit, the air of our country into the films. If we rely on our national literature, it is only natural that we move forward. We should appreciate our national classical literature so much that we are not mistaken if we consider it as an undiscovered wealth. Great changes can be made in the world of cinema thanks to our national literature. National literature inspires filmmakers.

Secondly, the basis of film art is dramaturgy, the purpose raised in it, the value of the idea, the opinion of the creative team, the important aspects of the pains they want to convey to the audience, is valuable with its weight. However, a literary work with a strong dramaturgy is not enough. The issue of transferring it to the screen language requires another great creativity and search. At this point, art historian, professor J. Teshabayev: "Khoroshaya kniga dlya prodyussera ne tolko nakhodka, no i...golovnaya bol." I remember his words. ("Pravda Vostoka" newspaper, 2001). The reason is that when the author, the playwright has written down his pain that he wants to express, he can bring the author's thoughts to the screen in full and, in cooperation with him, based on his own point of view and worldview, also his directorial opinion. it is necessary to be able to display it on the screen.

Thirdly, our filmmakers enter the production process without sufficient creative preparation. As a result, some aspects of the film show flaws. It is clearly visible that the characters, situations, situations in the film were not worked out carefully, but were hurriedly put together in short moments. Authors can reveal their illiteracy and illiteracy with a small element or a single word. Therefore, it should not be forgotten that any factors with great influence are built on the basis of small details.

Fourthly, many of the films that have become "fashionable" in recent times are not real actors, but amateur actors, or pop stars. True, there is a concept of "type" in cinema, which means that if the character's appearance and stature match the character of the film, he can play the role. However, in the first place, we need to look for skill, ability, talent, not "type". The behavior of amateur actors acting in films, while watching their role with meaningless eyes, it seems as if the director of the film is playing "stone puppets". We have enough talented and strong actors! Just like "Bollywood" Uzbek singers want to sing and act in movies, why does the director look at their performer only superficially. In this case, it seems to differ from the puppet theater by the fact that it is shown on a single screen through film.

Another surprising thing. Of course, this seems like a small mistake, but it is very rude. Why is a film shot on video tape, not film, called "art film" and not "video film". After all, like the difference between a cup and a bowl, everything has its place and its name!

While we are talking about the shortcomings of Uzbek cinema, its current technical condition, equipment in the film studio, old cameras. Release of films abroad.

How many people's work, creativity, and energy are spent in making a single film. And if this power, creativity, and labor comes from the heart, from the bottom of our hearts, if we are always in search, the created film work will be our priceless wealth not for a few months or a few years, but for the whole life. As the famous Indian film director and actor Raj Kapoor said: "When the search stops, the adventure begins!" In the above-mentioned films and the script written by the screenwriter, there is no search, neither in the idea found by the director, nor in the performance of the actors. because they only bring down the audience's mood with their pettiness. Of course, it's easy to give advice from the outside. But in any case, if our filmmakers would seriously think about the opinions expressed in the press and other media, if they would conscientiously approach

their work as an ordinary citizen of the Uzbek country and create a work, only our cinematography would benefit from this.

References:

1. <https://www.caa-network.org/archives/7069>
2. <https://moluch.ru/archive/123/33720/>
3. https://www.kultura.uz/view_5_r_21266.html.
4. Abul-Qosimova X. "Kinoteleradio tarixi va nazariyasi". – Toshkent, 2008.
5. Umaraliev, Gulchehra. "SOCIO-PHILOSOPHICAL ASPECTS OF THE CONCEPT OF BIOAESTHETICS." Multidisciplinary Journal of Science and Technology 4.6 (2024): 540-545.
6. Umaraliyeva, Gulchehra. "KAYKOVUSNING "QOBUSNOMA" ASARIDA FARZAND TARBIYASIGA OID QARASHLARI." Zamonaviy fan va ta'lim yangiliklari xalqaro ilmiy jurnal 2.1 (2024): 200-205.
7. Ernazarovna, Arislanbaeva Zoya. "Being is a Fundamental Category of Philosophy." International Journal on Orange Technologies 2.12 (2023): 29-33.
8. ERNAZAROVNA, ARISLANBAEVA ZOYA. "The Poet Who Taught Him to Love His Country." JournalNX 7.1: 285-288.
9. Ernazarovna, Arislanbaeva Zoya. "THE ROLE OF PHILOSOPHY IN THE FORMATION OF A PERSON'S WORLDVIEW." Chief Editor 5.6 (2020).
10. Ernazarovna, Arislanbaeva Zoya. "The Tasks of Philosophy and Its Role in the Development of Man and Society." (2023).