

## CONTEMPORARY UZBEK DOCUMENTARY FILMS: PAST, PRESENT AND FUTURE

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### ABSTRACT:

**The article examines the historical and film studies analysis of the processes of the origin and transformation of the cinema of Uzbekistan, the systematization of factual materials that allowed determining the cultural, historical and aesthetic prerequisites for the emergence and development of national cinema, as well as identifying the stylistic features of films.**

**KEYWORDS: film studies analysis, imaginative power, age-old development, national cinema, European art.**

### INTRODUCTION:

The Uzbek people fell in love with cinema from the time when the evening screen first lit up and a magical vision appeared on the stretched canvas. It was in Tashkent, in 1897, literally two years after the famous show of the Lumiere brothers in Paris. Uzbekistan is the birthplace of cinema in Central Asia. It was here, in Bukhara and Tashkent, in the mid-1920s the first feature films were created. They laid the foundations not only for the national cinematography of Uzbekistan, but became a kind of example that gave impetus to the formation of national cinematographies of the entire region. The special magnetism of feature films is generally recognized. Due to the specific generic qualities - special expression, metaphorical narrative and imaginative power - over almost a century of development, cinema has become a favorite art form of the Uzbek people, subtly reflecting their mentality and spiritual aspirations. Unlike those introduced at the beginning of the twentieth century into the

local cultural environment of such types of European art as symphonic music, ballet and opera, fiction films have become a truly massive form of national performing arts. In addition to purely cinematic reasons, the special position of national feature films in viewers' preferences is partly due to historical and cultural reasons. In the urban culture of Uzbekistan, stationary forms of entertainment, theatrical performances in the form of performances masharabozov, maddokh — public reciters with acting rhetoric were very common in large cities: Samarkand, Tashkent, Kokand, Bukhara. The historical experience of communication with stationary forms of attraction performances has greatly facilitated the process of perception by the local urban population of non-traditional forms of entertainment culture. In contrast to the nomadic traditions of the steppe peoples with their cultural equestrian games and various types of martial arts, such as ulak, the race of horses and camels, kurash and others, theatrical genres of performances were formed in the urban environment, which by nature were closer to European types of art - theater, cinema, etc. Thus, the local urban population, having experience in the folk aesthetics of theatrical performance, was quite tolerant and interested in cinematography that had penetrated its cultural environment. Taking into account the impact on the huge audience, cinema can be considered as an important aesthetic and socio-cultural factor in the formation of the spiritual atmosphere of the Uzbek society of the last century. This observation reinforces the urgency of our

attempt to investigate the ways of development of the national feature cinematography.

At the very beginning of the XX century. Together with the entire civilized world, the Turkestan Territory experienced the consequences of an industrial revolution, technical progress, industrial development, and the processes of urbanization associated with them and proceeding simultaneously. One of the important consequences of technological modernization was the penetration of cinema into the Turkestan region. This art form, along with painting and theater, has become one of the earliest forms of European culture that penetrated the everyday life of the local population. According to researchers, the first film show in Turkestan took place already in 1897, as noted above, after only two years have passed since the Lumiere brothers demonstrated their films in Paris. In the first decade of the twentieth century, the offices of the city administrations of Tashkent and Samarkand received numerous requests for permission to equip cinematography from representatives of both the European and local populations.

One of the important factors in the successful development of the film market is the presence of a mature audience that ensures the attendance and payback of film productions, and acts as the primary stimulus for the development of national cinema. In the late 1990s - early 2000s in Uzbekistan, the viewer's interest in film repertoire has sharply increased. It is necessary to take into account the fact that thanks to state investment, significantly more films are being shot than before, we can talk about a real boom in domestic film production. However, the number of films taken by itself does not mean anything. The transition to market relations gave rise to the formation of commercial, private feature cinematography, for which the viewer is the main factor of

commercial success. Therefore, most of the commercial films are aimed at the interests and preferences of the mass audience, due to which, in Uzbekistan, unlike other Central Asian states, a segment of the audience for a feature film has been preserved. Understanding the new tasks facing the young independent state in the field of modernizing public consciousness makes the task of a comprehensive study of the state of modern feature films very urgent. Since it not only does not lose its traditional sympathy and love on the part of the audience, but every year plays an increasing role in the formation of the spiritual culture of the nation. It is important to emphasize that today young people are the main audience for the national feature films of Uzbekistan. Despite certain problems with the level of professionalism caused by the influx of a large number of participants in the process into commercial or, so-called spectator, feature films, and the emergence of private studios, the social status of modern feature films in Uzbekistan remains very high. The search for national identity in feature films of Uzbekistan is acquiring a conscious and purposeful character. The country's leadership's understanding of the role of feature films in shaping the spiritual atmosphere of society was reflected in a number of government decrees and measures aimed at developing film production. During the period of independence, the state began to allocate significant funds for the creation of films in Uzbekistan. Even experts from neighboring states drew attention to this process as an important prerequisite for the future successful development of feature films in Uzbekistan. Thus, speaking about the prospects for the development of Uzbek cinema, the Kazakh film critic G. Abikeyeva emphasized this tendency: "Uzbekistan in the future may lay claim to the leadership in the cinema of the Central Asian region. The Uzbek president was the first of the leaders of the region's countries

to realize that national cinema is a powerful ideological weapon, and in order to pursue his own policy, it is more profitable to invest in his own cinema than to buy Western or Indian, which does not have a positive effect on ideology"[1].

1990s - a difficult transition period not only for the country's economy, but also for the formation of a new philosophy of feature films in terms of the search for national and cultural identity. Confusion in search of a solid aesthetic and ideological platform, lack of professional experience and erudition was felt quite clearly. So, evaluating the cinema of Uzbekistan in the mid-1990s. as a period of creative crisis, G. Abikeyeva wrote: "After the pressure of the Soviet ideology was removed, the national consciousness returned to traditional values and worldview. On the one hand, as a stage, this process is inevitable, on the other hand, it is obvious that the chronotope of Uzbek cinema has gone backwards. Here, an active archaization of consciousness and a rollback into traditional forms are clearly taking place ... The situation could be considered tragic if it were not for the appearance of Yusup Razykov's Orator, followed by a change in the general development strategy of Uzbek cinema"[1].

Another feature of this period was that due to the transition to a market economy in the 2000s. private film studios are created and the so-called spectator or commercial, feature films appear. It develops in parallel with the author's, more elite feature films, represented mainly by paintings created by the state order. At the same time, the wide public interest in domestic commercial feature films has become a unique phenomenon in the Central Asian region. Stable and close attention to the works of modern directors of Uzbekistan, the filled cinema halls are evidence of the unquenchable sympathy and interest of our people in the national cinema. This is especially noticeable against the

background of complete spectator indifference to the production of domestic cinematographies in other republics of Central Asia. This circumstance has been repeatedly drawn attention of domestic filmmakers, critics and specialists of the Central Asian republics, foreign experts [2]. However, in this segment of feature films, there is a danger of its transformation into consumer goods and kitsch products for the sake of the audience's interest and for the purpose of commercial return. Recently, claims from film critics, filmmakers and viewers themselves against the creators of this kind of films, nicknamed "khon-takhta", have been increasing. No discussion, round table or creative meeting is complete without criticism of new commercial film products. Nevertheless, the audience's interest in them does not subside, although it is difficult to accuse the viewer of illegibility. Not all films from private studios are popular. The stream of films includes both commercially successful and failed films. Domestic distribution has become truly national, more than 60% of films shown in cinemas were shot by Uzbek directors, mainly in private studios. If on average 30-50 films are released per year, then until today only 10 of them were financed by the state through the Uzbek Cinema company. As a rule, "no return". Commercial cinema in Uzbekistan has its own internal dynamics and strategy. From this further follows a recommendation on the professional level of all films screening. There is a constant competition for viewers among private studios. For example, a hit film appears at the box office, which attracts a large number of viewers and stays on the big screen for a long time. Film entrepreneurs are making sure to stay ahead of their rivals and release their own version of the same sensational story: with other actors, with a new soundtrack, in a new reality.

And this happens until the viewer gets tired of this template. One gets the feeling that all the topics have been exhausted, and the audience cinematography freezes in anticipation of the next hit. Here, the one who will be the first to shoot a picture of the genre that the viewer has already begun to miss will be lucky. It should be noted that the budget for such films is not large. That is, these are quickly and cheaply produced films, the cost of which is no more than 25-30 thousand US dollars. With a ticket price of 5-8 dollars, it is enough for the film to be watched by 20-30 thousand people. Considering the number of sessions, almost any painting has a chance to pay off within a few months. There are also super-profitable films that are in the box office for several months. As we know, the themes of Uzbek commercial cinema, produced by private studios, almost do

not go beyond the range of themes that have already been tested by time and genre preferences of the public. This is mainly a household drama, romantic comedy and the traditional theme of family values and relationships. Genres such as detective story, historical film, film adaptation, psychological drama, fantasy are still in the stage of formation. In recent years, domestic filmmakers have made serious attempts to develop the fantasy genre.

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