



## Eternal Heroes Of Uzbek Cinema

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### ABSTRACT

This article examines such films as “Tahir and Zuhra”, “Nasriddin in Bukhara”, “Alisher Nava’i”, which are some of the brightest samples of Uzbek cinema of the 20th century. We will talk about the history of these films, their creators - screenwriters, directors, cameramen, composers, artists, ensemble of actors and their performance skills. These films are analyzed from the point of view of cinematography, and their success and shortcomings are clearly stated.

### KEYWORDS

Uzbek cinema, film, art, performance, director, hero, image, historical theme, historical genre, “Tahir and Zuhra”, “Nasriddin in Bukhara”, “Alisher Nava’i”, audience.

### INTRODUCTION

Art cannot be imagined without heroes. Creating a hero eternal in all genres of cinema is a priority. Observing the process of creating twentieth century cinema, it is gratifying that there are films that are loved and watched in all eras, and their heroes for life.

Aristotle judged the beauty of artistic images by how morally pure and exalted they are. He looked for the power of moral influence in art, which expands the soul, lifts the spirit, enriches the spirit. For the first time in

history, Aristotle divided characters into positive and negative images [6. 8]

Because of the categorization of the images, the protagonist is brought to the fore. More precisely, under the influence of negative images, the protagonist appears in the form of a positive image. The experience gained in creating the image of the protagonist is especially relevant for viewers watching the film in the historical genre with interest.

K.S. Stanislavsky said: “Art should teach people to see the ideals they have created” [7. 452.]. Throughout the film, the viewer gets to know the life of the protagonist and understands the idea put forward through the image. Because many arts are synthesized in filmmaking. This certainly contributes to the flawless creation of the image.

With all aspects of a well-crafted historical look, it will surely make an impact on the viewer. In this case, the protagonist must be dramatically created, the image must be skillfully executed, or the director’s invention must be unconventional. It is no coincidence that it is said: “ In the process of artistic creation, the personality of the artist, his character and aesthetic imagination play a major role. The artist reflects his philosophical, moral and aesthetic views, in short, his understanding of life in a gallery of certain images“ [8. 9.].

The historical evolution of the art of cinema shows the need to pay special attention to the issue of the protagonist in the creation of the film. To this end, the protagonists of the film are portrayed in a positive or negative, contemporary or contemporary image. The application of any of these concepts will determine the success of the film to a certain extent. In this regard, cinematographers refer to the works of many writers, including novels, short stories, and short stories. Such attempts are often successful. Otabek and Kumush in Abdullah Qadiri’s “Last Days” and Anvar and Rano in “The Scorpion from the Altar” are modern heroes who are considered to be the heroes of all times.

Pre-selection of the genre and starting work on this basis is significant in determining the creative path of the director. Honored Worker of Culture of Uzbekistan, Candidate of Arts, Film Critic Hanjara Abulkasimova says: “In artistic creation, it is important to know what genre the future film belongs to, as it also determines the style and manner in which the actor plays the role. The accuracy of which genre a film belongs to has an effective effect on how well it is perceived by the audience”[5. 14-15].

### THE MAIN FINDINGS AND RESULTS

The contemporary hero is an image of all times. There are many modern images that have left an indelible mark on the history of Uzbek cinema and still remain relevant today. In creating such images, of course, it is necessary to know history well, to be able to analyze it correctly, and, most importantly, to skillfully incorporate all these aspects into the contemporary image.

If we look at the history of cinematography of the last century, we can see that the historical theme and historical genre have been addressed many times. Because it was at this time that the question of who should be portrayed as a hero in the film was raised. The filmmaker could not freely embody the image of the man he wanted as the hero of the age. Therefore, the interest in creating the image of historical figures and illuminating the historical theme was the solution to the problem. But in Soviet times, it was difficult to choose historical figures as the protagonists of the film. The reason is that in order to create their image in this type of art, it was important to proceed from the demands and ideology of the time.

In the war and post-war years, the psyche of the people was in a depressed state. The reason was that many lost loved ones, and someone who watched the war healthy returned to a family with a disability. At such a difficult time, the idea of portraying the personality of the scholars of the past on the screen in order to distract people from such a horrible reality, to give them a sincere mood, arises.

“ It was at this time that World War II began. It was a time when society was drawn to the front and cinema fell to some degree. During these years, he made films such as “Tahir and Zuhra”, “The Adventures of Nasriddin”. Initially, the center did not allow this work. In their opinion: “Is it necessary to take a picture of a folk epic, Efendi, when everyone is in grief?” Nabi Ganiev, on the other hand, said that it was necessary to make films about happy events in order to cheer up the people at a time of grief, and based his opinion on those at the center. The simplicity, cheerfulness and wisdom of the national hero, the epic, the anecdotes that passed from language to language through the oral creativity of the people, were brought to the screen. According to Ganiev, no matter how perfect the cinema, modern equipment, provided with qualified specialists, first of all, the national heritage should have served as the foundation, the aesthetic idea [12].

During this period, two principles of filmmaking can be observed in the historical genre: one is the image of a historical figure, and the other is a statement of historical reality. The reason for the large number of films made in the historical genre is that the image of the heroes loved by the people raised the mood of the audience and raised their

hopes for life. They hoped to be distracted from the horrific events that had taken place.

The filmmakers were well aware that the heroism of such feature films as “Tahir and Zuhra” (directed by N. Ganiev), “The Adventures of Nasriddin” (directed by N. Ganiev) and “Alisher Nava’i” (directed by K. Yormatov) had a positive effect on the audience. Therefore, in the search and embodiment of the unique image of the hero in this art, it was necessary to turn to epics and legends, as well as to historical figures. This, in turn, has led to a variety of genres.

N. Ganiev’s films “Tahir and Zuhra” (scriptwriters S.Abdulla, A.Speshnev) made in 1945 and “Maftuningman” based on the screenplay by Y.Agzamov, T.Tula and M.Melkumov in 1958 have the same theme, ie about love. But they are not completely similar to each other. The events in them take place in different historical periods. While the first film is dedicated to the distant past, the events of the second film take place in the 50s of the last century.

In the first film, love is a test, a torment that ends with the death of the main characters, and in the second, young people in love enter into a happy life. Finally, it should be noted that these films and their scripts differ in genres. It is clear that the film “Tahir and Zuhra” is in the genre of tragedy, “Maftuningman” in the genre of musical comedy [1. 9.].

From 1945 to the new era, the best films made at the Uzbekfilm film studio have become a golden collection of masterpieces of the Uzbek national cinema. This collection also includes the films “Tahir and Zuhra” (1945), “The Adventures of Nasriddin” (1946) and “Alisher Nava’i” (1947).

“Tahir and Zuhra” is a 98-minute film about the tragic end of an event that began with a ceremony at the Khan’s Palace 18 years later. The screenplay based on the epic “Tahir and Zuhra” is the first full-length sound feature film by director Nabi Ganiev. In this film, Uzbek folk music is widely used. This reflected a specific nationality.

Although the film was made in black and white, it was able to convey the realities of the past to the audience very well. The difference in the costumes of the protagonists throughout the film is a testament to their inner world. Tahir and Zuhra have been dressed in white, and Karabotir, who wants to quarrel between them, is dressed in black. It is also a cinematic way of artistically expressing the character of the film’s protagonists. Also recall the scene of a hunt to kill Bohir. Here, too, Bohir’s horse is white, but we see that his rivals - Babakhan, Karabotir and the minister’s horses are black.

When we look at the protagonists, we can see that almost all of the men present in it are in hats. In one episode, Zuhra gives flowers to Tahir. Then, as he receives the flower, he mentions that the turban on the men’s heads is a shroud. It is clear that the heroes are not depicted in such turbans and hats in vain.

In the impressive performance of the film, it should be noted that the composer A. Kozlovsky used music in accordance with the course of events and the inner experiences of the protagonists. According to sources, for the first time in this film, the art of Uzbek folk music served to reveal the uniqueness of this nation. As an example, let us recall the scene at the beginning of the film. When Baba Khan grows old, he will have a daughter. He celebrates this day by sounding the trumpet in order to announce this joy to the people. The

mother goddess, who is said to help two babies sleep soundly, is a clear example of this.

Because of the judicious use of public scenes in the film, its impact has made a worthy contribution to reflecting the environment of the past. The creative research of artists V. Eremyan and V. Sinichenko made a huge contribution to the achievement of the intended goal.

The event, which began with a wedding, ends in tragedy. Baba Khan promises to put Tahir and Zuhra, who were born on the same day, on the same pillow. And so it is. But they put their heads on a pillow in the coffin on their way to the final destination, not on the occasion of the wedding, as the khan said.

There are a lot of eye-catching scenes in the film. In particular, the scene depicting the impeccable childhood moments of 12-year-old Tahir and Zuhra is replaced by a scene of sharp tests 6 years later. This arouses hatred against injustice in the viewer who watches it. It is this scene that motivates the viewer to overcome any test and decide the truth.

The film includes an “image” of a box, which we will see in several places. The main changes are related to it. For example, at the beginning of the film, we observe the boxers at work. In fact, the box serves to store people’s valuables for many years. Here, too, he performs exactly the same function. Let’s take the scene of Tahir being thrown into the river. The box will easily take our hero to Khorezm. On the wedding day of Karabotir and Zuhra, the long-awaited Tahir comes out of the box brought as a wedding. Tahir, who was thrown into the river in front of Zuhra, was brought back to him in the box. Another interesting fact is that Tahir learns that his father was killed by Babakhan from the boxers’ neighborhood.

Before his death, Bohir wrote on the bark of a tree with a spear thrown at him, “Baba Khan killed me.” The poet who sees it puts the bark of a tree that reflects this truth in a box and keeps it. When Tahir searches for the truth, the secret kept in the box for several years is revealed.

The maturity of the script of the film (screenwriters S.Abdulla and A.Speshnev) is reflected in the uniqueness of the character of the protagonists, as well as in their words and determination. Consider, for example, the scene of Sardor in prison. When Bohir asked the khan to give up a spoonful of his friend’s blood, Sardor replied, “stand up. Whom do you ask for mercy and kneel. Khan has been thirsting for my blood for 12 years. Let him do it now. I would have done the same if the khan had fallen into my hands. stand up,”he said. Such courage amazes Baba Khan. When Baba Khan saw Sardor approaching the tree, he said to the poet, “Write in your history book that today is Baba Khan’s happiest day.” But Nazim writes the truth: “Today is the most difficult day of mourning for the people.”

Throughout the film, the viewer hates how many tricks the minister invents in the fight for the throne. He often tries to achieve his goal by slandering Bohir to the khan. Seeing the trick of Bohir, who bravely stepped in instead of Sardor, who was to be taken to the gallows, the astonished minister pointed out that he was doomed to death.

Metaphors are used appropriately in the film. For example, in the scene of putting Tahir in a box and throwing him into the river, even the sky could not bear Zuhra’s pain and shed tears. Karabotir wears a blue turban on his head at his wedding. Even though they say it“ s a mourning dress, she doesn“ t care. But soon,

Tahir’s hand comes high in the battle against Karabotir’s opponent. Tahir’s teacher stabs Karabotir in the heart and kills him in the way he taught him. It is in this scene that the blue turban on his head rolling down the stairs is a very well thought out episode by the filmmakers, signaling that he fell without ascending the throne.

Tahir and Zuhra, who had grown up together in their palace for 18 years, became aware of the truth and became angry at the khan’s daughter’s words and strangled her. He walks with his back to the wall, which is written in Arabic script, and leans forward. This scene is also not included in the film for nothing, because in Islam, suicide is a sin.

There is a scene in the film “Tahir and Zuhra”. After Baba Khan strangled Zuhra, he leaned his back against the wall, panicked, and came to the bottom of a verse written in large Arabic spelling. This image represents both time and the image of a king who reversed the path of a religion during the reign of a religion. “ 11.].

As Karabotir’s turban rolled down to the khan’s feet, the rosary beads in his hand broke off and spread everywhere. This is a sign that his khanate is now in disarray. Tahir and Zuhra, who were born one day, will one day leave this bright world when it is filled with the most beautiful love of their lives.

It is commendable that in the successful release of the film, the director was able to assemble of talented actors, and, most importantly, to fulfill the task assigned to him, that is, the image. Gulom Aglaev (Tohir), Yulduz Rizaeva (Zuhra), Asad Ismatov (Baba Khan), Shukur Burkhonov (Karabotir), Razzoq Hamraev (Nozim), Abror Hidoyatov (Sardor), Obid Jalilov (Minister), Soat Tolipov (Bohir),



Khairi Ganieva (Yulduz), Rahim Pirmuhamedov (caravan palace guard), Zebo Ganieva (Mohim), Sadikhon Tabibullaev (Khorezm khan), Mashrab Yunusov (hafiz), Eson Karimov (Qodir) were invited to the film. An ensemble of talented actors was able to embody the love story in front of the audience.

Scriptwriters Alexei Speshnev and Sabir Abdulla, director Nabi Ganiev, director Yuldash Agzamov, chief artist Varsham Eremyan, chief cameraman Daniil Demutsky, cameraman Mikhail Krasnyansky, composer Alexei Kozlovsky, sound cameraman Karim Boribayev, director of the film still worked to be loved and watched.

Another favorite film of the last century is Nabi Ganiev's "The Adventures of Nasriddin" (1946). In the post-war period, Khoja Nasriddin and his hangomas were popular among the people. Realizing this, the clever director Nabi Ganiev began to portray the image of a popular hero. Khoja Nasriddin, who won the love of the people with his quick wit and ingenuity, was always on the side of justice. His immediate positive solution to the problem warmed the audience's heart.

The Adventures of Nasriddin (74 minutes) is unique from the very beginning. A half moon appears in the frame. The moon, which resembles the letter "S", is attached to Nasriddin's name as the film's title is written. And great music begins that lifts the mood of the audience. From the beginning to the end of the film, the creative pursuit of the composer A. Kozlovsky was able to show through the art of music how clever and masterful Nasriddin was.

The image and events described by the screenwriters L.Solovev and V.Vitkovich will

not leave the audience indifferent. The consistency of the sequence of events, their increasing intensity, helps to distract the viewer from the effects of horrific events such as war, albeit for a moment.

In this case, it can be seen that the ensemble of actors proposed by the director is truly appropriate. The appearance of Razzaq Hamroev, who played Nasriddin, and his clothes, especially his voice, were able to create a vivid image of this hero in the eyes of the people..

We often watch Rahim Pirmuhamedov in episodic roles. His such small but unique images take the place of the main character in the heart of the viewer. The image of a thief entrusted to him in this film has a similar character. The reason is that this actor is so skillful, his plasticity, facial expressions, behavior, worldview in the film are against the image of Nasriddin, and in this conflict the uniqueness of both heroes stands out.

Cameramen D. Demutsky and M. Krasnyansky photographed these heroes in such a way that a smile runs down the face of the spectator watching them. It is worth mentioning the landscapes and costumes chosen by the artist V. Eremyan.

In 1947, the first historical and biographical film – "Alisher Nava'i" was made. This film has truly left an indelible mark on the heart of the audience. It was this film that created the school of craftsmanship for the next generation of screenplays.

Director Kamil Yormatov, addressing the image of the hero of the distant past Alisher Navoi, pays special attention to his intelligence, perception, concern for the welfare of the people. The idea embedded in the film is that

the idea that everyone should strive for a goal evokes a sense of kindness and aspiration in the heart of the viewer.

The authors of the script A.Speshnev, I.Sultonov, A.Uygun, V.Shklovsky paid special attention to the issues of proper organization of public administration in the creation of the image of Nava'i, and his creative path - poetry.

“ In the film about Alisher Nava'i, the great poet has become a conciliator who reconciles the quarrelsome. Basically, Alisher Nava'i is portrayed as a minister, not a poet. Twenty to thirty series of world-famous works can be created on the basis of Alisher Nava'i and his works. Because Alisher Nava'i five centuries ago thought, suffered and wrote about the problems of today. “ 11] Given that “Alisher Nava'i” was created in the historical and biographical genre, we think that it was necessary to give more space to the main creative path of this thinker.

The film highlights the contribution of the artist V. Eremyan to the creation of the atmosphere of the historical period, the scenery for each scene he created, the landscapes he chose, the places and the costumes of the heroes. The director's findings embody a remarkable integrity in harmony with the artist.

Throughout the painting, especially the producer-artist plays an important role. Uzbek cinematographers such as Varsham Eremyan, Viniamin Sinchenko, Narimon Rakhimbaev, Vadim Dobrin, Emmanuel Kalantarov have worked in Uzbek cinema. Varsham Eremyan was especially instrumental in the creation of the films “Tahir and Zuhra” and “Nava'i”. He sketched every scene of these films, further enriching the imagination of the directors. Clothes in accordance with the spirit of the

time were chosen. Built vital decorations. Sunny traveled around the republic in search of nature. “ 10]

Every hero who took part in the mass stage made a worthy contribution to the formation of the atmosphere of the period. Let's remember the people and horses involved in the battle scene, each figure performed the task assigned to it as if it were happening in real life. Their uniforms, defenses, and weapons of war provided a convincing reflection of reality. In our opinion, the filming of this scene was not easy. The reason is that it is not an easy task to gather people to create such scenes at a time when the recent so-called war ended in victory. However, despite the difficult times, the filmmakers did a great job.

It is gratifying that in this film the cast is well chosen. Examples are Alisher Nava'i (Razzok Khamroev) and Hussein Boykaro (Asad Ismatov). Their costumes and make-up have preserved the image of the hero in the hearts of the audience. Rahim Pirmuhamedov's image of a cook is unique compared to other characters.

The historical and biographical film “Alisher Nava'i” was first filmed in Russian, and then dubbed, so in many places the viewers are a little confused by the disproportionate movement of the voice and mouth. The fact that the film was previously filmed in Russian can be seen from the first frame.

According to V.Makarov, the creation of the film “Alisher Nava'i” began in the late 1930s. In 1940, the script was ready. After discussing the script in Moscow, Alisher Nava'i was to be performed by Abror Khidoyatov, Khusein Boykaro by Etim Bobojonov, Mansur by Shukur Burkhanov. But when we see the screen of the

film, we see that the image of these heroes is played by completely different actors. In particular, we see Alisher Nava'i performed by Razzoq Hamroev, Hussein Baykaro by Asad Ismatov, and Mansur by S. Yunusov. The reason for such a drastic change is probably due to the war.

Indeed, it is obvious that it was not easy for filmmakers to portray a national hero in a historical and biographical genre in times of adversity and limitations. Because for that period, cinema was a new art. Admittedly, the scripts "Tahir and Zuhra" created by S.Abdulla in collaboration with A.Speshnev, "Alisher Nava'i" co-written by I.Sultan, A.Uygun, A.Speshnev and V.Shklovsky were successful. To date, these literary screenplays have not lost their value. On the contrary, the modern images in it are remembered as exemplary figures because they are created at the level of a perfect hero in terms of content.

Until the new era, many historical themes and films in the historical genre have been created. They were taped to the tapes in accordance with the ideological and artistic period of their time. The skills of directors, actors, cinematographers, artists and composers can be positively assessed in the coverage of the art of most historical films made in the last century. However, some of the changes to the scripts are reflected in the worldview of the protagonist and a different interpretation of the content of the work.

## CONCLUSION

The directors intend to embody the historical image on the screen. To do this, first of all, the scenario must be mature. Also, the performance of the actor is very significant in the creation of the protagonist. Because the viewer observes the hero in his image. Topical

themes are artistically expressed in it. For this, an image of the main character must be ideally created in the script, the director set specific tasks for the actor. Now this issue is a sore spot in Uzbek cinema.

The problem of making a film on a historical theme and in a historical genre has been relevant at all times. In particular, during the period of independence, one of the most pressing problems for Uzbek filmmakers is the skillful creation of such films and eternal heroes.

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