



THE PROBLEM OF ARTISTIC (DESCRIPTIVE) SOLUTION OF UZBEK NATIONAL FILMS IN THE PERIOD OF INDEPENDENCE

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Annotation.

The article deals with the problem of artistic (descriptive) solution of Uzbek national films in the period of independence. The list of negative factors in the development of the national film industry is analyzed.

Key words:

Artistic solution, national films, the period of independence, labor and social activities, depiction of facts, modern films.

The artistic solution to the character problem has always been difficult in films. The creation of a uniquely individual and at the same time dynamically generalized character requires an internal and comprehensive disclosure of all its features. Starting from his views on certain issues, personal qualities, from relationships with people around him, from his attitude, from emotional orientation, from his moral, moral qualities and ending with labor and social activities, its value and place in modern society. Today it can be noted that literature is approaching a certain level, when the vital truthfulness of the image in realistic literature is achieved not by the fact that the writer doses the positive and negative qualities in each of his characters, but by the depth of penetration into the inner world of the individual.

In modern films, a descriptive, superficial depiction of facts, a straightforward explanation of the actions of the characters, the events in their lives that were observed at first, have been replaced by artistic generalization, a more rigorous selection of facts, and their analysis. The historical movement of the life of the people and the fate of the literary hero are in indissoluble unity, and the process of the growth of the consciousness of both the hero and the masses appears before us as an objective law of social development. The relationship of an individual with society, the assessment of his behavior by the people around him are inextricably linked with a deep psychological study of the character, thoughts, and aspirations of this person.

The problem of creating character - one of the most difficult for young literatures - was often replaced by an illustrative approach to creating images, both positive and negative, and this often nullified the entire artistic design. An attempt, instead of a developing, psychologically motivated character, to create a certain amount of virtues and vices and present it as a living, acting, growing and improving person, as a rule, fails. The author's preoccupation, the embodiment in the character of certain and previously known traits, lead to the static, unviability of the hero.

One of the important factors in the successful development of the film market is the presence of a mature audience, which ensures the attendance and payback of films, 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, and 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. There is clearly an active archaization of consciousness and a rollback into traditional forms ... The situation could be considered tragic if it were not for the appearance of Yusup Razykov's "Orator", and after it the change in the general strategy of the development of Uzbek cinema" [2].

A new stage in the development of the national film industry begins in 1991, when Uzbekistan gained its independence. This fundamentally changed the creative, economic and social landscape of this branch of artistic culture. The idea of independence, the principle of harmonious combination of national and universal values have replaced the previous paradigms of the Soviet period. In connection with the transition to a market economy, new commercial segments of the film industry have emerged, including private film production, reforms have taken place in the institutional, organizational and financial industry of the film

industry, and the conditions and state of film distribution have changed. The system of film education acquired a different character.

The peculiarity of the study of Russian cinema is the absence of systemic studies, a very small amount of empirical analytics. Market participants often have a distorted and insufficiently correct understanding of the processes and trends taking place in the cinema market. There is no reliable statistical and analytical (expert) information on the structure of needs and the state of the film industry. The list of negative factors in the development of the national film industry includes the following:

- Subjective decisions about what to shoot;
- Lack of a methodological basis for assessing the audience potential of films (as a rule, it is carried out intuitively);
- Lack of ideas (scenario portfolio);
- Thematic (creative) planning of filmmaking is not applied;
- The system of public examination is not being formed;
- The existence of restrictions on the access of private companies to public funding;
- Low rate of cinema attendance;
- Competition from broadband Internet and video on demand services that meet the needs of the population;
- Absence of a legislative basis on subsidizing film production through incentives for investments in the production and distribution of films, as well as tax preferences for the import (import) of film equipment (cameras, projection devices, etc.);
- Insufficient fight against piracy.

All these aspects have not yet received their analytical comprehension, which hinders the formation of a well-thought-out strategy for the development of the national film industry. This gives rise to an urgent need to develop a comprehensive, clear and coordinated program of events aimed at achieving strategic goals in the field of domestic cinema. The chronological range of the study covers the last decade - the most important period for determining the current state and making recommendations for the successful implementation of future tasks of the development of the national cinematography of Uzbekistan.

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