



THE USE OF ARTISTIC SOLUTIONS IN UZBEK CINEMA DURING THE PERIOD OF INDEPENDENCE

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| Article history: | Abstract: |
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| <p>Received: 13th February 2022 Accepted: 14th March 2022 Publish: 30th April 2022</p> | <p>This research paper examines the use of artistic solutions in Uzbek feature films made during the period of independence, the extent to which they have mastered the "language of cinema", and the role of artistic solutions and figurative means of expression in contemporary cinematography. It also discusses the progress we've made and the challenges we face for the future.</p> |

Keywords: Cinema, Directing, Image, Metaphor, Figurative Expression, Artistic Solution.

INTRODUCTION

With the advent of cinema, like any other art form, it began to evolve. Created in the late 19th century, in 1895 by the French artists Auguste and Louis Lumière, the art form has enriched its original form and still encompasses many other art forms today. However, given the fact that film was composed mainly of images, the art of film continued to make extensive use of visual expression. The ability to express the author's thoughts in frames gradually rose to the level of imagery in world cinema. Above all, the image came to the fore. Filmmakers were now trying to get to the bottom of human psychology. The solution was to transfer the author's idea onto the image, to transfer the idea onto the object, and to attract the audience's attention through the imagery.

MAIN BODY

During the period of independence the school of imaginative thinking and skillful use of artistic expressive means to achieve the overall essence of a film also started to develop in Uzbek cinematography. In this regard, many authors' films commissioned by the Uzbek Agency for Cinematography have taken the lead. Attempts to illustrate the author's point of view have resulted in a number of films that serve to develop the industry.

Yolkin Toichiev, Ayub Shakhobiddinov, Umid Khamdanov, Jakhongir Akhmedov, Sarvar Karimov, Mansur Abdukholikov and many other filmmakers have taken the lead in this regard with their auteur films.

In particular, if we take Ayub Shakhobiddinov's films made after independence, such as "**Grass**", "**Paris**", and "**Colourless Dreams**", in all three films the fate of a man, his inner feelings are expressed in a subject - under certain conditions. In the aforementioned "Grass", a man with an independent opinion from those mobilized for war, that is, a "man" who does not get in the way of the crowd, is shown in the image of grass. So why is grassland so far removed from the way people live? In this case we may say that the protagonist portrayed his inner world, his character in the image of grass. Because he had his own way of life, his own view of life and being. The film is a kind of "neo-realism", a movement that emerged in Italy. The image of grass in the film reveals the artistic ideology of the film. The desire for artistic solutions using such expressive means has become evident in many feature films of recent years.

An example of such a film is Umid Hamdamov's «**Hot Bread**». The film's protagonists, Zulfia's grandmother and daughter-in-law, who are in their teens, compare the process of preparing for life with baking dough for hot bread. In the footage of the demolition of Zuvala's baking oven, we see that Zulfia's upbringing refers to the destruction of a culinary family. We can see that such means of pictorial expression, figurative language and elements of artistic solutions are effectively employed in the films of director and playwright Yolkin Toychiyev. The most popular of his films in recent years have been "**Fountain**", "**Appendix**", "**In Life**", "**Innocent**", and "**Two Thousand Songs by Farida**". Given that these films have a style and idea that meets the demands of world cinema, the question of making these films available to the world remains relevant today.

But to date, such films seem to be in short supply. Given that film primarily serves to nourish the human spirit, to fill a void in one's emotions, we can see that this argument does not justify itself.

Film plays an important role in the development of human knowledge, and its rich content has a direct impact on the level of knowledge of the population. At the same time, the real state of affairs in this area reveals a number of unresolved issues that hinder the rapid development of the domestic film industry and its competitiveness in the global film market and its promotion abroad.

In addition, there is a lack of systematic work on films before and after independence, as well as a lack of representation of national films in internationally recognized film festivals, including participation in them, and a low level of cultural exchange.

The state programme therefore tasks the National Agency "Uzbekkino", the Ministry of Culture, Justice, Finance and the Ministry of Economic Development and Poverty Reduction with preparing a draft law "On cinematography" in 2020. This draft law will:

- to determine the main directions of state policy in the field of domestic cinematography;
- to consider the directions, stages and prospects for the development of the industry;
- to support for the production of national films;
- to determine the sources of financing for the national fund for the development of cinematography.

It is a fact that cinema is first and foremost an art, and evaluating it as an industry can create ideological constraints on creative activity. In order to develop at an industry level, one needs to study the industry, to make films that appeal to everyone, both in terms of subject matter and ideology. When original art is created, those who appreciate it elevate it to the level of an industry. The world market has been able to make full use of all the expressive tools of cinema that reflect our rich history, rather than repetitive pictures created under the guise of "modernity". In particular, we can draw the world's attention to our domestic cinematography with films that are able to make full use of internationally recognised standards of visual storytelling, means of artistic expression. This will increase the interest of foreign investors in our cinema.

The strategy of attracting foreign investment in the film industry, the lack of modern marketing research and the absence of targeted film production programmes, aimed at justifying and generating profits from the developed film production, result in a high loss of the national cinematography.

CONCLUSION

The staff of the Cinematography Agency's Artistic Council will also need to show their enthusiasm. It would also be useful to update the Artistic Council with professionals who are aware of the achievements and demands of contemporary world cinematography

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