



CINEMA IS THE BASE OF EDUCATION

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Received: April 20 th 2021 Accepted: April 30 th 2021 Published: May 31 th 2021	"Film education as part of aesthetic education should not be compared to its other components, it is a factor that contributes to comprehensive development of the individual". ¹
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INTRODUCTION

The Uzbek people have always been an art connoisseur. Different areas of fine arts, theater, photography, music, dance and cinema have been carefully preserving the national traditions and values of Uzbek people for many years. Among the arts, cinema has a special place in the life of Uzbek people. In particular, the documentary direction of cinematography is an art form that has a worthy place in Uzbek cinematography, a rich history and a unique school. If the film we are watching is a documentary film about real heroes and events, we will be even more impressed, amazed, pondered over this film. Based on these factors, we can conclude that documentary is an art of enormous impact.

MATERIALS AND METHODS

Educating the youth in the spirit of patriotism and humanity is one of the highest tasks of every educator working in the education sphere. At the highest level, perfectly developed films serve to form in the younger generation such high qualities as love for the Motherland, people, ancestors and their cultural heritage, love for the nature, devotion to the country's development. The films also acquaint youth with the country history, the life and work of their great ancestors and great contribution to science, art and world culture. As a consequence, their boundless love and pride for their people and nation will be strengthened.

In this regard, the upbringing and education method in the spirit of patriotism requires great responsibility and experience from educators. In this case, the role of art, especially the art of cinema is incomparable. This is due to the fact that films belonging to one or another type of cinematography, including animated, documentary and feature films, can have a strong visual impact on the minds of the younger generation, in contrast to various literature and lectures.

DISCUSSION

Historical, historical-biographical, documentary, chronicle films introduce the viewer to a past rich in courage and heroism. At this point it is worth mentioning the rich legacy of such famous Uzbek filmmakers as Nabi Ganiev, Kamil Yormatov, Yuldash Azamov, Shukhrat Abbosov, Melis Abzalov, Damir Salimov as well as a number of films such as "Tokhir and Zukhra", "Alisher Navoi", "Abu Raykhan Beruni", "Storm over Asia", "The past days", "You are not an orphan", "Tashkent is a city of bread", "Makhallada duv-duv gap (A lot of talk in the neighborhood)", "Suyunchi (a gift for communicating good news)", "Duel under the plane tree", "Shum bola (Mischievous)". Because each film is based on the history of our nation, traditions and customs, the rich heritage of our ancestors and human qualities. It is safe to say that many generations have seen these lifelong films.

It is gratifying that in recent years, the issue of creating historical films in our national cinema has received a lot of attention. Films such as "Islamkhoja", "Elparvar (caring for the people)", "Mukhammad at Termizi", "Berlin-Akkurgan", "Ilhaq (Anxiety)", "Kokand wind", "Ibrat (Edification)", "Makhmudhoja Bekhbudi" can be added to the list of historical films made in recent years. These films not only enrich the audience, especially the spiritual world of young people, but also tell them about the past and courage of their homeland, their ancestors.

It is these films that play a major role in film education and are of paramount importance. When talking about film and education, it is appropriate to briefly dwell on the media education and film education concepts. So what is media education? According to the Russian "Pedagogical encyclopedic dictionary", "Media education is a branch of pedagogy that teaches mass communication to schoolchildren".² In none of the definitions does the essence of

¹Nechai O., Ratnikov G. Fundamentals of Cinematography. Minsk: Higher. School., 1985. P. 14.

²Pedagogical encyclopedic dictionary / Ch. ed. B.M. Bim-Bad; Editorial board: Bezrukikh M., Bolotov V., Glebova L. etc. M.: Big Rus. encyclopedia., 2002. p. 138.

science change. Media education is based on the study of media culture. It is closely linked not only with pedagogy and art education, but also with several humanities, such as art history (film studies, theater studies), literature, cultural studies, history (history of world culture and art), psychology (art, art education, creative psychology). At this point, another question naturally arises: how developed is media education, and especially film education in our country, what are the main tasks of film education? Film critic Nigora Karimova writes about this in her book "Film industry and its contribution to the socio-economic development of the country": The most important tasks of film education (with the support of the Ministry of Culture and Education of the Republic of Uzbekistan, Uzbekkino and other interested organizations) should be noted: assisting in the promotion of screen culture as an aesthetic form, artistic and creative development; creation of a film base for the development of folk art resources; to develop the audience culture, the ability to deeply understand and comprehend screen works by audiences of different ages; holding animation and film festivals for children and youth".³

MAIN PART

Popular science and documentary films are of high value for higher education institutions. The use of films in different directions is required to solve the problem of shaping the person, directing him to the goal. Documentaries and feature films will absolutely take the lead in this regard. When the creator uses a method of persuading the audience, the film task is to increase the accuracy of the recurring evidence. The idea the author is trying to convey and the ideological impact of the work are intertwined with the figurative system of the film. Movies evoke involuntary perception in a person and emotional communication with the protagonists. Documentary films are considered to be the optimal type of cinema because of this function, which confirms the authenticity and reliability of the facts and occasions being narrated. Documentary films have a number of features that are not unique to feature films.

"At international military tribunal meetings, defense attorneys and defendants - the main criminals of the fascist army - tried to deny all testimony and written documents. After the screening of documentaries showing the atrocities committed by the fascist in the occupied territories, the screen in the courtroom became an undeniable witness. On February 19, 1946, the court was presented with a film that opened with the oath of the front operators that all the shots were indeed taken in towns and villages liberated from the Nazis. ...Later, part of this newsreel was included in the documentary "Simple Fascism" (Director: M. Romm), which exposed the reactionary ideology of Nazism. Director M. Romm's story convinces a person that "cinema" is a powerful tool, and an experienced educator must have a clear understanding of its norms issue. In the words of S. Eisenstein, this type of film documentation is so powerful that it can put the audience in the position of "Knockout"..."⁴. From this instance, it can be seen that documentaries are not only historical documents, historical chronicles, but also a tool that can change the destiny of people in one way or another, and even a powerful weapon that can be used to decide justice when necessary.

Unique shots are reflected in the films shot at a time when Uzbek women's paranja-throwing demonstrations, marital reform, and the eradication of illiteracy were at the forefront of Uzbek cinema in the 1920s. These films describe the reforms in many regions of Uzbekistan, the hardships of Khiva's water extraction, the achievements of field workers, the construction of factories and Fergana Canal. In addition, the opening of Timurids tomb based on historical facts in 1941, unique footage of the Second World War, as well as many chronicles, such as the city view after 1966 earthquake in Tashkent, are a valuable source of memories for the past. Because it is through the chronicles that we can feel the breath of that period, the past of our country, our people, a certain period of the life of our ancestors. Documentary films are extremely precious and valuable because they are free from various artistic colors and are a true reflection of life.

The role of documentary film in the youth development and their maturity is incomparable. Documentary films, unlike chronicles, can embody art, various art forms in the coverage of real-life events, life facts, especially in the story of the lives and activities of historical figures. It is in these aspects that documentaries can have a stronger influence on the audience.

Several generations of Uzbek documentary filmmakers have created many films that can give younger generation a lot of information about the history of the Motherland, the bloody and glorious past of their compatriots, the life and work of their great ancestors. In particular, "Mighty Wave" (1940), "From spring to spring" (1962), "Paranja" (1977), "Khiva - a city with four gates" (1984, directed by M. Kayumov), "Courage of Tashkent" (1975), "I have not forgotten you" (2018), "Courage of the people" (2020, directed by A.Khamroev), "Spirit" (1991), "Nodirabegim" (1993), "Dreams" (1999, directed by B.Muzaffarov), "Greetings of Bobur" (1993, directed by D.Salimov), "Fate" (1993, directed by U. Artikov), "Ulugbek" (1994, directed by N. Makhmudov), "Cholpon" (1997), "They studied in Germany" (1998), "Persistence" (2021, directed by : Sh.Makhmudov), "Makhmudkhoja Bekhbudi" (1994), "Sultan of Artists" (1995), "Abdulla Avloni" (1995), "Alisher Navoi" (2001, directed by G.Shodmonov), "Fitrat" (1996), "Khorezm Mamun Academy" (2006, directed by: A.Akbarkhojaev), "Khoja Akhmad Yassavi" (2003, directed by J. Kasimov), "Khojai Jakhan" (2004, directed by H. Valiev), "Great Sahibkiran" (1996, directed by G. Shukurov), "Ishakhon Ibrat" (2007, dir.: A.Bokiev), "Mirzo Ulugbek. The ladder to the sky" (2017, directed by B. Yuldashev),

³The film industry and its contribution to the socio-economic development of the country. (Text): monograph / N. Karimova. - Tashkent: Baktriapress, 2019. P. 78.

⁴Penzin S. Cinema as a Means of Education. Voronezh. 1975, p. 15.

"Sword of truth" (2018, directed by M. Karabaev) and many other films can be called the best films about our nation, our great ancestors.

In this regard, it is worth recalling Presidential words of the Republic of Uzbekistan at a meeting with representatives of the arts on August 3, 2017: **"If we want to immortalize the memory of our ancestors, we can do it through the art of cinema"**.⁵

Indeed, Uzbek cinema is dedicated to the memory of our ancestors, created by new generation: films such as "Imam At-Termizi", "Ibrat", "Avloni", "Makhmudhoja Behbudi", "Muqimiy" documentary films such as "Ibn Sino", "Hojai Jahan", "Suzik Ota", "Mirzo Ulugbek. Stairs to the Mountain of Heaven", "Living Planet", "Mukhammad Yusuf" and "Zulfiya" are good examples of this. "Every Uzbek documentary is our cultural heritage, our wealth. In them, our life, history, time are sealed, and each work has a great power that affects the mind and heart"⁶ said Uzbek film critic. S. Khaymatova.

Created in the genres of film-portrait, documentary drama, chronicle, feature-publicist, essay, popular science, historical-biographical, film-travel, these films are extremely essential in enriching the knowledge of the audience, especially young people, expanding their worldview.

The issues of increasing the number of documentaries and chronicles screenings, the inclusion of secondary and higher education in the curriculum, the establishment of special TV channels for the screening of documentaries are directly related to the issues of film education today. Educating the youth in the spirit of patriotism is one of the most important issues in the country. It should be noted that when it comes to film education, watching movies, the analysis of their plots and characters, the analysis of their experiences is an urgent problem that should be addressed not only in higher education, but also in the system of film education from primary school. It is worth recalling the methods and experiments used by the Russian scientist, the founder of mass film and media education O. Baranov for the development of this field.

Creative meetings, lectures, master classes and film screenings with famous actors, directors, screenwriters, artists and film critics, organized by O. Baranov, have shown their effectiveness in film education. O. Baranov was able to leave his legacy not only in practice, but also in science. In particular, his textbook "Art is a memory that is passed down from generation to generation" (Soldatov V.V. - co-author) still serves as a program for representatives of the field of film education.

In this regard, this interesting method and experience, developed by O. Baranov, should be used today in the world community, especially in the media education of Uzbekistan. It is commendable that O. Baranov was able to build a unique bridge between ordinary schoolchildren and famous artists, to develop children's interest in art, the features of art works analysis. Ensuring the use of O. Baranov's experience and methods in the film education development in our country and, of course, the development of new methods based on our national mentality, national traditions and their widespread use in education is an important task for industry representatives.

The basis of the development of any industry is qualified personnel. It can be said that Uzbekistan pays enough attention to the training of film professionals. In particular, the Presidential Resolution of the Republic of Uzbekistan on August 7, 2017 PR-3176 "On measures for further development of national cinematography" in practice "Improving the organizational structure and regulatory framework of the cinematography system, updating the material and technical base and archives of cinematographic facilities, improving the quality of products in this area, the application of modern methods of training, retraining and advanced training" and on July 24, 2018, two Resolutions PR-3880 "On additional measures for the development of the national film industry" were signed. The work carried out in the country to develop the film industry on the implementation of these decisions has led to some positive results. Also, on April 7, 2021, the President of the Republic of Uzbekistan issued a decree PD-6202 "On bringing the film art and industry to a new level, further improving the system of state support for the industry" and instructed to support a number of initiatives by representatives of the Uzbek film industry and industry. It is not surprising that the work being done in our country to raise the art and film industry to the world level, government decisions will contribute to the further development of Uzbek cinema, increase its prestige in the world community and, most importantly, raise the film education system to a new level.

Today, modern information technologies in all life spheres, incoming mobile devices and thousands of sites and resources of the Internet have laid the foundation for the expansion of the media education power. There is hardly a nation in the world that does not care about the youth well-being, a state that does not care about their future. As young people become the successors of every nation, they will be seen as the state backbone, the decisive force for the future. Young people with an information consumption culture are not exposed to negative and biased information because they develop a strong ideological immunity to such information. The role and importance of the cinema art, especially documentary cinema, in the formation of such a strong ideological immunity in the minds of younger generation is enormous. To do this, it is important for young people to be able to form a correct and positive understanding of this art, to arouse interest in this art and its creators, and, of course, to develop the skills to distinguish film from film. For this, firstly, it is essential to acquaint our educators and teachers working in the education field with the correct and effective methods use of cinematography in the education development. Only

⁵Mirziyoev Sh.M. The development of literature, art and culture is a solid foundation for the development of the spiritual world of our people // "People's Word", 2017, August 4.

⁶Khaymatova S. Ozkinochronika-2007. Collection of articles "Documentary Cinema of Uzbekistan". ARTFLEX, Tashkent 2008, p. 67.

then we will be able to develop a generation of sharp potential and knowledge that loves life through cinema and cinema, respects the nation and ancestors, and has a deep vision of life. Because through the cinema art, we tell our children what kind of country we live in, what great personalities we are, the children of a nation with a great history and culture and unique traditions.

CONCLUSION

Indeed, the cinema art is significant in that it has tremendous power in enriching the spiritual world not only of young people but also of a wide audience. Considering the factors listed above, we can say that improving the underdeveloped film education system in the country, increasing the number of industry professionals or more precisely, professionals who care about the development of the industry, further development of teacher-student traditions, enrichment of knowledge and experience of newcomers to the field of cinema, meetings, seminars, master classes with famous filmmakers who have achieved great results in the field, study and exchange of experience, as well as the establishment and development of creative relations with educational institutions in foreign countries are among the important tasks. Only with the film education system development in our country, existing shortcomings and problems in the field will be resolved and will soon show its results.

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