



SPECIFICS OF ABDUVOKHID GANIEV'S COMEDY MOVIES

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Received: 6 th November 2022 Accepted: 6 th December 2022 Published: 6 th January 2023	This article analyzes the special characters of films directed by Abduvokhid Ganiev, which has a significant role in the development of the comedy genre in Uzbek cinema, and also examines the artistic and ideological features of the film, the achievements of its creative components and the significance in our modern cinema.
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After the independence of our country, special attention has been paid to the field of cinematography, as in all fields. A wide range of opportunities has been opened for directors who are starting their careers in the industry. In particular, the number of films being shot by private film studios has expanded with the efforts of directors inspired by genre diversity and creative freedom. "As a result of the formation of genre specificity and image emotional essence, the development process of art cinema also changed. The reasons for such changes in style, content and outlook were largely related to socio-historical features."¹ In particular, the fact that the box office is the main factor in private cinema, and thus they solve the issue of existence, has strengthened the desire of such entities to see income through comedy. On the one hand, this is their personal and artistic right. However, the requirements of the genre of the comedy, which is only intended for the box office, are not fully fulfilled. Maybe chasing after the audience's taste will lead them to babbling. In addition, there is a great risk of getting entangled with extremely domestic issues. And this puts a great responsibility on the directors who plan to create in this genre.

During this period, a number of directors tried themselves in the comedy genre of cinema. Among them, Abduvahid Ganiev has his own place, his own style and creative direction. It is no exaggeration to say that Abduvahid Ganiev, who worked together with Rustam Sadiev on a number of projects and gained experience, "adopted the direction of romantic comedy that he started in a slightly modified form." His films such as "Sevginator", "Sevginator 2", "From myself to myself", "Dada", "Save me, I'm getting old" are among such comedies.

Among the film comedies of Abduvahid Ganiev, the films "Sevginator" shot in 2007 and "Sevginator 2" in 2010 have a special place. These films are fantasy comedies and have elements of the romantic genre. Also, as a logical continuation of each other, he brought to the screen some flaws in society and people's character.

In "Sevginator" Abduvahid Ganiev and screenwriter Shoira G'iyosova create an unusual love triangle. The love triangle between one of the main characters, a graduate student named Akmal, the robot girl Malomat, and the teacher Maftuna Sodikova, is presented to the audience in unexpected and funny angles. When Akmal creates a robot in the form of Maftuna, the girl he loves, he does not even imagine that human feelings will awaken in him. The question whether Malomat really liked Akmal or it was just an imitation of human emotions remains unanswered until the end of the film.

In parallel with the romantic spirit, the authors of the film tried to reveal the flaws in the character of people from different aspects of the society with laughter. In particular, if the love between Akmal and Maftuna Sadiqova keeps the romantic line in the film, Malomat's jealousy creates a conflict with this love. Akmal's jealousy by the robot is a surprise for the audience and is enriched with comic episodes.

Performing the role of Malomat, singer Manzura Yoldosheva's acting skills are revealed. Playing the role of two completely different heroes in one film, she was able to fully reveal the psyche of both the strong character Malomat and the timid and shy Maftuna.

Although Malomat is made by human hands, it is distinguished in the film by the fact that it is principled and expects the same from others. His reaction to every incident makes the viewer laugh. After all, the robot's inability to understand certain events in society, and its inability to accept the flaws in human character, which sees white as white and black as black, shows the audience that such events are actually wrong. This can be seen in the footage of Malomat finding the bribes taken by the dean saying "The system is broken here" in the room of Hoshim Sogqievich.

Akmal (played by Ulugbek Kadyrov) is a romantic hero who is well-versed in technology in a manner appropriate for his age and is also doing his post-graduate work on robots. Although he is on a quest for science, the fact that he makes the robot look like his favorite girl reveals his romantic nature. However, Malomat's unexpected feelings towards him also make the graduate student feel rushed. And it is behind this haste that the hero gets into

¹ N.G. Karimova's dissertation "Formation and development of art cinematography of Uzbekistan". Page 19. (108 p.) T-2019.

various comic situations. Ulugbek Kadyrov's performance skills were the basis for his natural performance of both the role of a researcher devoted to science and a romantic hero. However, the external components in the actor seem to be a bit inconsistent. That is, the fit body of the actor does not seem convincing in the role of Akmal, a graduate student who sometimes forgets to eat in the pursuit of science. There are also scenes where the actor exaggerates the character in some places.

Another main role is Aunt Anaconda played by Shafoat Rahmatullaeva, in the character of this character someone can see their tenant, someone their neighbor and someone else themselves. At first glance, Aunt Anaconda is a stingy, greedy woman who measures everything in terms of money. This can be seen in the episode when Akmal brings Malomat to his house, "If your wife lives, you will pay for the apartment for 2 people", or when Akmal breaks a bowl while washing the dishes and says, "You will take it, you will take 4."

Actress Shafoat Rahmatullaeva, playing the role of Aunt Anaconda, wins the audience's love with her funny facial expressions, strange actions, and words. The unique acting skills and speaking techniques of the actress are completely different from her other roles and show that she approached the comedy film with special responsibility.

It is also noticeable that this film was inspired by Isamat Ergashev's film "The Iron Woman", shot in 1990. After all, in the movie "Iron Woman" Alomat's "What time are you living in, who are you?" Look at the clothes you are wearing on your feet. You boast that you have been to Tashkent twice, but in fact you have not. You know nothing but clapping at meetings. A hypnosis episode like "You think I'm worth it, but you're not worth it." It is impossible to do this, it is unreasonable. Harmful..." - similar to the above-mentioned situation. Episodes such as Alomat being "made" by the graduate student Olimtoy in the movie "Iron Woman" and Malomat being made by the graduate student Akmal in the movie "Sevginator", Kochqorvoy being tied to a tree by his wife in the movie "Iron Woman" and Malomat tying Akmal to a chair on the roof of an apartment building in the movie "Sevginator" are also close to each other. However, the ideas presented by these two films are completely different from each other.

Akmal's portrayal of Malomat in the image of Maftuna Sadiqova is also helpful in correcting the behavior and upbringing of teenage boys and girls in college. After all, Malomat's "educational training" is a real term for such students who do not like the teacher, who have learned to measure everything with their parents' money, and who want to get a diploma with money, and at the end of the film, the character of these students changes radically.

This film exposes not only the flaws in people's character, but also various problems in society in a comical way. For example, Anaconda aunt's neighbor Parpi (played by Botir Muhammadkhojaev) shows the ugly consequences of drinking, while Otabek (played by Aziz Rametov), Shakir Samadov (played by Bosit Rahmatov) shows the obscenity of uneducated and ill-mannered students who believe in their father's power, Vasila (Dildora Khoshimova's performance) and Farrukh (Farrukh Saipov's performance) show the audience the negative aspects of trying to blindly meet and build a family through social media, which was a tradition at the time.

In the film "Sevginator" the romantic mentality was brought to the fore, in the feature film "Sevginator 2" shot in 2010, the character of the stubborn mother-in-law and her relationship with her daughter-in-law, the consequences of the conflict between them were put forward. In the plot of the film, the events related to Malomat's going to the village as a bride and the things she does to find a way to please her mother-in-law are depicted in a comical way. In the course of the events, the idea arises that he should find a way to please his mother-in-law or should he give her adab, and this idea is not revealed until the end of the film. This is the situation observed in Abdurahid Ganiev's films, where he tries to hold the viewer in front of the screen not only with laughter, but also with such unanswered questions. Manzura Yoldasheva (Malomat), Muqaddas Khalikova (mother-in-law), Lola Eltoeva (Kholida the businessman), Akbarkhoja Rasulov (Koshimjon) play the main roles in this film, which is a logical continuation of the previous one. The performance of each of these actors is unique, and they approach the character of the characters while fully realizing the comic situations that prevail in the film.

Manzura Yoldasheva showed her acting skills with the role of Malomat in the movie "Sevginator", while in the movie "Sevginator 2" the actress Muqaddas Kholikova won the love of the audience with her image of mother-in-law. The situation and character of the mother-in-law in this film in many ways remind the audience of the film "Mother-in-law" shot by the masters of Azerbaijani cinema. Although the characters in these two films are close, the situation and the general direction of the comedy are very different. After all, the role of the stubborn mother-in-law, who always belittles her daughter-in-law, finds fault in everything she does, and finally forces her to leave the house, is played by Muqaddas Kholikova as a woman who is a little more hasty, chubby, and at the same time in need of sweet words throughout her life. This can be seen in the episode where Malomat sweet-talks her mother-in-law and does all the work for her when she starts the "cunning bride program". After all, the previous bride Munisa (played by Kamola Arslonova) is quiet and soft-spoken. He is gentle and tears at little things. Although he is an example to the audience because he was brought up in Uzbek, he does not speak directly to his elders, but in order to find a place in his family, there is also a lack of cunning in these aspects.

The mother-in-law is a comic character who is dissatisfied not only with her daughter-in-law, but also with the whole village, and vents her pain on everyone. In addition to being an oppressive mother-in-law, she is also a very stingy woman, which was convincingly played by the actress Muqaddas Kholikova. It can be said that this image was the prelude to Muqaddas Kholikova's comedic roles in movies.

Sister Holida, who is always a confidant and helper of her mother-in-law, is known as a businessman in the village, so her sister asks her to "bring a bride from the city." The actress skillfully plays this character, which is not like Lola Eltoeva's usual roles. This can be seen in the episodes when Khalida feels sorry for Munisa, but because she

knows her sister's character, she makes a plan with her daughter-in-law, pretends to be ignorant, promises things she doesn't have, and leaves Malomat at her sister's place.

One of the comedic characters in the film is Qurban performed by Said Mukhtorov. Always dreaming of going to the city, traveling, fluid by nature, dissatisfied with his wife, ungrateful, this man cannot control his feelings after seeing the "city bride". Said Mukhtorov performed this role naturally and skillfully. After all, the actor's appearance, character, actions arouse not only laughter, but also a little hatred in the audience.

In the film "Sevginator 2" the relationship between mother-in-law and daughter-in-law is mainly targeted, and ideas such as what kind of mother-in-law will become if they do not change their verbs, or whether even iron cannot withstand such abuse are put forward. In addition, one of the most important aspects of the film "Sevginator 2" is the idea of "being a person". After all, Malomat was promised to "become a man" if he performs the assigned "task" perfectly, even though he runs various programs in the house of the tyrannical mother-in-law. Even at the end of the film, in a comical way, it is preached that being human is difficult, that being truly human is complex and great. In the picture, with a fantastic spirit, many events in social life are conveyed to the audience through laughter. And some problems are criticized with laughter and a little exaggeration. After all, the educational function of artistic art is also expressed in the film.

It should be noted that the authors are well aware that the simplicity of the villagers, their ordinary actions will be the main source of laughter in the film, and the comic situations are built in this direction. The character of nationality expressed in the speech of the heroes is unique in its naturalness and vitality.

A.Ganiev's film "From Myself to Myself" made in 2009 also incorporates elements of romantic comedy, and the main idea is based on the theme of love.

Although the plot seems a little unreliable, but the idea that the film promotes makes it worth it. After all, the main idea of the film is that wealth cannot bring happiness to a person, and that humanity and respect are the first priority in life. Because of this idea, it seems justified that the children of two families, whose appearance is similar to each other like a drop of water, exchange and live in the same environment for a certain period of time. But in some places, the reasons given by the language of the characters are abstract and insufficient. Two lines of love and the worldviews of young people growing up in radically different social environments change throughout the film. As a result, the main characters Narimon (played by Adiz Rajabov) and Malika (played by Shahzoda Matchonova) and Davron (played by Adiz Rajabov) and Ayesha (played by Madina Mumtaz) have a happy ending. And this continues "Happy and", which is becoming a norm in romantic comedies filmed during the years of independence. However, compared to the director's previous film comedies, he could not repeat their success.

After that, a new turn was observed in the director's career. The social comedy "Father", released on the big screens in 2010, was notable for its completely new approach. This picture, based on Akrom Makhkamov and Shoira Ghiyosova's script, conveys the actual problem to the audience from a funny perspective. Although this tragedy is brought out as an example of a family, it can be observed during the events that it actually belongs to the whole society.

The life of Zafar (played by Ulugbek Kadyrov), a young man who is a world champion, dreams of a world, and is about to marry his beloved girl, changes overnight. Hanifa (played by Nigora Karimboeva), who is not Toby, takes advantage of Zafar's kindness and abandons her child to him. Unsuspecting, naive and inexperienced, Zafar rushes into the baby, not knowing what to do with it. All interesting events begin after that. Although at first glance these situations make the viewer laugh, in fact the situation Zafar finds himself in is not funny at all, but rather a tragedy! Why did Hanifa abandon her child, because this child is an illegitimate child. This is the result of a terrible mistake between Hanifa and her future husband. The film clearly shows the consequences of good and evil on screen. After all, Hanifa, who left her child to a man she did not know, suffers from childlessness years later, and she has a hard time. He does not have a doctor who does not go with his spouse. But it was too late, a mistake had already been made, and instead of correcting the mistake, another mistake was made - giving up one's own child. Although Zafar suffers for a while, his beloved daughter understands him and builds a family and continues a happy life.

The film shows two lines of love, one of which is pure feelings and sincere love, the life of Zafar and Iroda (played by Muhabbat Ergasheva) who do good deeds. The other is Hanifa and her husband, who made a terrible mistake and then suffered. The director reveals the consequences to the audience by showing such situations in the society in the example of this family in a series of funny events. The case of the second couple shows that every sin has its punishment, every mistake has its answer. Purity and honesty will always win through sincere laughter.

In **2011**, Abduvokhid G'aniev presented to the audience the fantastic comedy "Save me, I'm getting old" based on Honore De Balzac's novel "The Wild Ass's Skin" (written in 1831) with a script by Shoira Ghiyosova. The picture is built on the basis of a romantic line, and the expression of simple and sincere feelings between Kudrat (played by Adiz Rajabov) and Aziza (played by Shahzoda Matchonova) is performed very naturally in a comic way.

Adiz Rajabov, entering the role of a romantic hero, emphasizes the fact that he is the only man of his mother. Befitting the character of a young and fashionable young man, his haste and excessive desire for rich people are clearly visible on the screen. Also, the pairing of Shakzoda and Matchonova seemed to complement each other in performance.

It is worth saying that in the film, together with love, the issue of the value of time is brought to the fore. The value of human life, how great and incomparable it is compared to ordinary household tools, and how precious a gift youth and youth are, are shown. Also, the fact that the wealth obtained without hard work certainly has its price is

revealed by the example of the life and inappropriate desires of the only Power. Kudrat, who dreams of achieving everything easily and effortlessly, realizes too late that what he has lost is more than what he has gained, and that he is being separated from his dearest things and most precious people. At the end of the film, all his experiences appear like a dream.

As for the film comedies of the director, it should be said that a permanent group of actors such as Ulugbek Kadyrov, Matyakub Matchonov, Shafoat Rakhmatullaeva, Adiz Rajabov, and Shakhzoda Matchonova has been formed. This ensemble cast certainly plays a part in the picture's success, but the closeness of subject matter, genre, and plot seem to create a similar situation in the films. But these pictures, through laughter, tell the viewer that whoever a person is, first of all, he should have a pure heart. Can give an artistic-aesthetic opinion by means of ordinary life events. And it is precisely in these aspects that it occupies a large place among the films that are valuable to the audience. Also, another aspect started by Rustam Sa'diev - the performance of pop singers as main characters in films is also observed in Abduvahid Ghaniev's films. And it should be recognized that this has brought the audience back to the cinemas.

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