PROBLEMS OF COMPATIBILITY OF THE HISTORICAL AND THE ARTISTIC IN HISTORICAL MOVIES
(in the context of contemporary Uzbek cinema)

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Abstract
This article discusses the interdependence of historical and artistic issues in historical films, the extent to which historical authenticity and the problem of artistic texture are balanced. An analysis of Uzbek and world films shows their artistic and aesthetic value and relevance today.

Key words: film, art, history, idea, director, philosophical thought, testimony, artistic texture, historical reality, artistic reality

I. Introduction
The culture and art of every nation are inextricably linked to its history. Historical works have always been interesting because they embody universal ideas, strong conflicts and colourful character. Cinema, as a form of social consciousness, has a strong influence on human thinking. In particular, films about great historical figures, world events in history shape the courage of modern people to live high ideas, to do great things for themselves. The creation of historical films in cinematography requires its own challenges. The most important of these is the combination of historical and artistic features, which do not always coincide in works of art on a historical theme.

II. Main body
How important is the issue of ensuring the compatibility of these two elements in art? Particularly in feature films, ideas may arise about how much historical accuracy is needed. We should not forget that a work of art is not only a subjective attitude of the creative worldview to the perception of existence, but also has a great social character, forming a general opinion on certain issues of society. It is an undeniable fact that the viewer perceives many of the events he sees on screen as the same reality. There is no need to exaggerate the impressions of young people whose knowledge and worldview have not yet been fully formed, especially in this regard. Of course, excessive historical accuracy and proof in feature films is not very accurate. However, the departure from history and the author's freedom of imagination is not a positive development either. It is appropriate to explain this with a number of films from world cinema. "Mozart and Soleri", written by A.S. Pushkin on the basis of one hypothesis, sounded like a truth, and by the twentieth century Pushkin's hypothesis in "Amadeus", directed by Milos Forman in Hollywood, caused a very strong conflict. The idea that Mozart, who had innate talent, had a hand in the Italian composer Soleri's loss of fame because of him, caused a conflict between great talent and envy. There is no need to demand historical accuracy here. After all, the viewer of the film will have a high artistic opinion, a positive outlook on things. The emphasis here is on attitudes towards people, not on historical processes, but on the fact that great talents are always influenced by great envy and oppression. But Alexander, directed by Oliver Stone in 2004, depicts the conflicting aspects of the character and morality of a historical figure, and such
biographical films can cause viewers to have misconceptions about historical figures. It is because of these factors that it is important to consider, using the example of Uzbek cinema, how successfully the relationship between historical and artistic issues is implemented in historical films, which is still under development.

The formation of Uzbek cinema dates back to the days of the former Soviet Union. World-class Uzbek films on historical themes such as "Takhir and Zukhra", "The Last Days", "Tashkent - City of Bread", "You Are Not an Orphan", "Fire Roads", "Abu Raikhhan Beruni", and "Ibn Sino" may be a unique school example. Unlike the films made under the influence of the dominant ideology of the former regime, contemporary Uzbek cinema has taken a fresh look at history and historical figures. In particular, many historical films made in recent years have been aimed at ensuring the unity of society, educating young people in the spirit of patriotism and satisfying people's interest in knowing their history. For that reason, films about different periods in the country's history have been produced one after the other.

One film reflecting the above aims is the film "Ilkhak" by young director Jahongir Akhmedov. The film is based on real events. The film is based on the psychological state of Zulfiya Zokirova, a mother who watched her five children during the Second World War and received a black letter from everyone. The image of the mother expresses the attitude towards the war, its causes and consequences. From a political point of view, humanism and pure intention prevailed in this narrow war against fascism, which is a symbol of racism and inequality. However, the film tries to draw the viewer's attention to other aspects of the war, to the invisible sides. The war has left homeless women, young men and women, broken families, orphaned children, ruined lands, trampled values, people who sacrificed their lives for bread, girls who lost their honour in order to survive, lost their childhood and grew up homeless, and the war is the cause of the tragedies of a generation that set out on the path of crime! The director aims to achieve maximum historical authenticity in the film. At the same time, he aims to create generalised images in the image of real-life characters. This is particularly evident when the five sons try to reveal different aspects of bravery, humanity and pride, based on different ways of waging war and different deaths.

The makers of “Ilkhak” wanted to achieve historical clarity and artistic integrity through the example of a hero unknown to society as a whole. Although they could use any artistic texture they wanted because of the unpopularity of their protagonists, the harmony of history and art in "Kokand Wind" covers the period of khanates, one of the most difficult stages in the history of Central Asia. Asia is more complex and vibrant. The film, directed by Dilmurod Masaidov, is about the enthronement of Amir Umar Khan, who has gone down in history as an enlightened ruler. In examining the issue at hand, a number of contradictory situations can be seen in the film itself. From an artistic point of view, the author wants to emphasise the poetic nature and enlightened nature of Amir Umar Khan, which results in a one-sided image of the hero. After all, according to the requirements of art, the hero should be lively and convincing. Moreover, according to historical facts, although the Emir was enlightened, he must also have the political will and potential to rule. Otherwise, it would be impossible and unproven for him to ascend to the throne in a historically complex environment, rule the country for years, expand territories and make invasions at the same time as the Enlightenment era.

The film is historical and detective in nature, highlighting the search for and fight against Alimkhan's assassins and the enemies of the throne. This is figuratively alluded to in the film's title. It is as if the events of that period in the Kokand region, where a very frightening wind was blowing by nature, caused such horror. The question of historical authenticity of a film is crucial...
to the interpretation of existing events and the formation of the characters of its main characters. This can be explained using the example of Redley Scott's film “Gladiator”. Historically, the Roman Emperor Marcus Aurelius finds himself mysteriously dead and is replaced by his tyrant and stubborn son Commodus.

There are facts such as the bad relationship between father and son and the subsequent overthrow of the court by Commodus with the help of nomadic tribes. But General Maximus is the main character and the plot is textured around him. Apparently, a real work of art constructs the fabric of historical reality in such a way that the viewer who sees it perceives it all as related events. The film The Kokand Wind gathers facts about the assassinated Alimkhan, his successor Umarkhan and the enemies of the throne.

However, there are no details on how these enemies were defeated or what Umarkhan did in this regard. In addition, Amir Umarhan, who was supposed to be the protagonist of the film, became an inactive and activist sniper hired to kill him, causing him to appear in the foreground as the protagonist, which undermined the artistic integrity of the film. The task of a work of art is to draw out the details and philosophical ideas that the viewer must derive from these events, based on the same historical facts.

Among Uzbek films on historical subjects made in recent years, the film "Ibrat" stands out because it can cover a wide range of activities of a particular historical figure. Director Jahongir Kasimov, with a script by Nurilla Abbaskhan and Abdukayum Yuldashev, has made a historical and biographical film about the activities of Ishakhon Ibrat, an Uzbek educator and encyclopaedist who lived and worked in the 19th century. The film, which took almost two years to produce, differs from similar films in two ways.

Firstly, the range and scope of Ibrahim Ibrat's enlightenment work was very broad. He spoke about ten languages fluently. He travelled to the countries of civilizations of world civilization and brought their advanced scientific achievements to Central Asia. He engaged in many different activities such as publishing, printing, judging, teaching, translating, librarianship, embassy and business, and in each of these he gained prominence. The point is that if the film does not show the processes in these fields, the activities of a historical figure will not be fully revealed. Nevertheless, by giving everything away, you get a great time for the cinematography. The second peculiarity is that very little is known about the biography of Ishaq Khan Ibrat, the only ones that are the result of his work. And this inconvenience was a particular comfort to the creators.

Nevertheless, the possession of one is still beyond the reach of the average person. So, the only difficulty the creators face is the ability to provide a wide range of actions in one form or another over a period of time. In addition, Ibrat's journeys and their artistic and philosophical aspects are also good labour-intensive material. Admittedly, the creators have deftly come out of such an inconvenience. They have found a unique form whereby the entire film is shown in a mutual exchange of reality and retro.

The film is set in the final days of Ibrat's life, and the moments of investigation into the enlightener to be suppressed capture the viewer's attention. The investigation reveals the most important aspects of Ibrat's life. It is this opening that ensures that the big, broad and varied events are provided to the audience in a single system in a compact sequence. On the other hand, the multifaceted personality of the artist and his activities are examined by the investigator, the typist and Ibrat himself during the investigation, which leads to the discovery of the philosophical and artistic message of the film and the factors that influence the audience.

As a result, the film avoids the disadvantage found in similar biographical films -
narrative. Events and their details are not artificially conveyed to the viewer. On the contrary, in the course of the events, the viewer thinks for himself about their consequences, striving for the very essence. That, in fact, is the purpose of a work of art, let the viewer observe historical, social, worldview processes by artistic means, draw the necessary conclusions for himself and make unforgettable memories.

The artistic integrity of the film is, of course, based on the hard work of the director. He will achieve his goal only when he can use every component in the right place and in the right quantity. This is director Jahongir Kasimov's first historical film. Nevertheless, as a unique experience, the director was able to clearly visualise the picture and successfully seal it in the image. Naturally, cinema is an art based on creating an image through this medium. For this reason, the interaction between illustrator and director is one of the main issues in film.

What is peculiar about the images is that they clearly show the features of both cameraman Rustam Murodov and director Jahongir Kasimov, the "signatures" used in previous films. In particular, one can say that all of Kasimov's films (regardless of which cameramen he has worked with) have continuous single-frame images. Perhaps this style pleases the director. Although this situation affects the dynamics of the film to some extent, the situation that can be justified is that this style ensures the liveliness of the film, the transition of the viewer to the participant's function.

Rustam Murodov's peculiarity is that he encourages thinking about details, tries to convey artistic and social ideas through still lifes, and does not spend too much time on certain information. These unique traits of the director and the cameraman successfully combine in the images of the film "Ibrat", as a result of which the viewer is involuntarily immersed in the atmosphere of the period shown in the film. In a word, "Ibrat" as a work of art can be called a new level in Uzbek cinema. Independent movement of the main characters, vividness and effectiveness of the images, the fact that Ibrat went to the destinations and pursued the natural conditions, the choice of the actors and the uniqueness of the characters, especially in almost all the events, dominate the drama. It can be said that this film is the product of good script, direction, cinematography and a successful collaboration of actors.

**Conclusion**

In recent years, many films on historical subjects have been made in Uzbek cinema. Of course, their level, the level of art, varies. However, given the general characteristics of the films, it is clear that the thematic diversity, the desire to cover practically all phases of history is a positive phenomenon; the scripts are still sluggish, the findings in other components have not been created by the creators. themselves, but a set of impressions. The film shows that filmmakers need to do a lot of research in this regard.

**Reference**