New Trends in Uzbek Historical Fiction Cinema in Recent Years

Bakhtiyor Yakubov
PhD in Art sciences, State institute of arts and culture of Uzbekistan

Abstract: This article focuses on the development of historical films, which occupy a special place in Uzbek cinematography, and on new artistic and cultural principles. The restored process of historical filmmaking, stalled in the second decade of independence, new features and films related to it have been examined analytically.

Keywords: cinematography, Uzbek cinema, historical films, historical and educational films, historical and patriotic films, heroic films, objectivity, documentary.

Introduction

The historical narrative films are of great importance in the development of Uzbek cinema. Under the influence of world and Russian cinematography, many examples of historical films of different genres and trends have been made. It is worth saying with certainty that these films, varied in theme, idea and style, have won great acclaim outside the country and still have their admirers. If we look at the history of Uzbek cinema, we can divide these films into two broad categories. The first is films made during the former Soviet regime; the second is historical films made after the independence of Uzbekistan. Almost all historical films made during the Soviet period clearly prioritised the dominant ideology which, instead of artistic ideology, dominated idealism; historical films made in the early years of independence focused primarily on the quest for national self-awareness and the principles of glorifying the greatness of the great ancestors. As this situation did not fully prove itself, the production of films on historical subjects ceased for a time in the second decade of independence. In the last five years, however, the historical film industry has seen a resurgence. Of course, one of the specific reasons for this has been the change in political management and the government's peculiar focus on filmmaking. It should be noted that in the short period of the last five years, historical films have seen a variety of genres, a variety of forms and artistic expressions, and new artistic principles.

Main body

The production of historical films has grown considerably in the last five years. The production of historical films consisted of more than just an interest in history, presenting it to the people. Perhaps, the social and artistic significance of films of this type was taken too seriously. Therefore, historical fiction films of the new period in Uzbek cinema, based on a number of principles, have become the basis for both scientific and fiction literature.

A large part of contemporary feature films, which have revived the reality of history in their own right, are historical educational films. Historical educational films consist mainly of pictures focusing on the lives of specific historical figures based on specific historical facts. The first of these was a film about the famous muhaddis, Imam Abu Isa Muhammad al-Termizi. The author of the script and director of the film, Khalil Mingnarov, tried to portray artistically the period of the hero's life from his childhood to the last days of his life. Of course, full coverage of the scholar's life throughout the film is a laborious task. Therefore, the film-maker has found his own way to do so and the film begins with the old age of Imam Termizi. On leaving with a fellow traveler, the hero recalls the most remarkable places of his life along the way. For the viewer, however, these memories are interesting because they relate to the writings of the great muhaddis on the road to knowledge, on the path to truth. Although the prototype of the hero is present in
life, the scarcity of information about the life of the great muhaddis challenges the filmmakers to construct the life of the scholar logically and artistically, drawing on some aspects.

This situation, on the one hand, causes difficulties, but on the other hand, there is a positive side to it. The difficulty is that the lack of a significant place in the life of a historical figure, on which the creators must rely when constructing the plot of the film, creates difficulties in the lively expression of a portrait of a real character. Lightness, on the other hand, allows the creators to make extensive use of artistic textures, and the director is free to focus on the visual aspects of the film. From the first frames, the film feels like it requires a certain amount of preparation on the part of the viewer. Latitude. In the bosom of snow-covered nature there is quiet music. A gentle but unsettling wind blows. It's as if all this promises the viewer a philosophical message.

The director's desire to make the film spectacular is not hard to notice from the very first shots. That is, from the end of the film, it is understood that the crowd is chasing one man and trying to discuss him, that young Muhammad, who is watching with deep interest the discussions on religious-Fiqh issues, witnesses the event and becomes interested in the science of hadith. With this shot, the director, who introduced the viewer to the film, faced another problem of sorts.

Indeed, the film is for the viewer! However, how should a filmmaker convey to a contemporary the life of a great scientist who lived ten centuries away from today's viewer and a completely different mindset than that of a modern man? X, who is deeply versed in such matters. Mingnarov seeks to express episodes related to the hero's youth in a manner close to the viewer in the film. In particular, it is pertinent to recall the way young Muhammad interacted with his friend and his stubbornness at school. At the same time, this footage shows that, on the one hand, the great scientist in his youth was as stubborn as all other children, and on the other hand, every stubborn person develops his own character traits. In particular, the argument with the teacher at school gives the viewer two important messages.

Firstly, it shows that he is far ahead of his peers and knows many lessons the teacher has not yet learnt, and secondly, the strength of the character, extremely important to the muhaddis, lies in the fact that the khofisa possesses a strong memory. The philosophically enlightening nature of the film is evident in every event of the story. A prime example of this is one of the opening shots in the film, in which the elderly Abu Isa, walking away accompanied by Termizi, asks if there was once a tree in his path, if it is there now. The fact that the scholar's companion says that there is no tree in sight along the path, as if the scholar had lost his way, indicates that he had memorised hadith all his life, remembered several versions of each hadith, remembered how many works he had written with the power of memory, and ordered his assistant, even though they were running late, to push the tree of that tree. She herself whispers to herself that when her companion shudders, my memory goes down, which means I must stop writing works, not become a sinner before someone who has gone astray and written something wrong. It is this episode that has a philosophical and educational significance, having a strong impact on the viewer. After all, people's pursuit of fame and claims to pseudo-science in today's globalisation process on the one hand explains what the responsibility of a true scientist should be, and on the other hand shows that a true scientist should not only for his fame and material gain, but also for the truth, for the truth to freely master and teach others.

Stopping broadly at the plot of the film, it is constructed simply - straightforwardly. The hero seeks to know the whole, to perfect his science. He first studied at home in Termez and its environs, and then travelled to Bukhara and many Arab countries in search of knowledge. Throughout the film, Termizi's difficulties on the road to knowledge manifest themselves one by one. The first of these difficulties is the loss of his father, who with the help of Abdurrazzaq, a local bookstore owner, goes to a Bukhara madrasa, where he has to fight envious people.

The film is then enriched with episodes such as his journey to distant lands, where he encounters his pirates, experiences material hardship, and engages in disputes with enemies of religion. While the work of the cameraman, composer, and artist stand out in the film, the performance of the actors and the direction are somewhat thought-provoking. In particular, it is difficult to
understand the Taliban scholar, who was particularly talented in the look and demeanour of Daniil Khafizov, who played the youthful role of Jesus at-Tirmizi. His performance in particular lacks poignancy, contemplation and insight into the essence of his character's life aspirations. Of course, this performance directly shifts the backlash towards the direction. Through this film, the viewer's attention should have been focused on understanding for themselves the image of a real man of science, a real man, and, if necessary, the director should have formed a model for the man of today.

The main reason for this is the lack of holistic character building of the character and the lack of understanding of the conflict that drags down the overall line of the film. At its core, the film should be built on the conflict between great talent and envy. Quite naturally, this gives rise to the need to form a negative hero who will be in constant rivalry with Termizi. The film would thus be constructed between the talent and the rival who remains in the shadows and envious of him, and the tension would build up to what would eventually become a philosophical conclusion. Nevertheless, this work of fiction is notable for being one of the forerunners of the historical and educational films of the new age.

Among historical enlightenment films we can mention the films dedicated to the complex and fruitful activities of such figures of the Jadid movement as Abdullah Avloni, Makhmudkhoja Behbudi, and Isaakhan Ibrat, as well as a film series dedicated to the personality of poet Mukimi, the greatest representative of Uzbek literature of the Enlightenment era. Although in the modern period there has been an increase in the enlightenment nature of historical films, in fact, the very activity of individuals selected as subjects and objects for these films was aimed at spreading enlightenment, and promoting people and society through science and morality. It is no coincidence that over the past five years such themes have been chosen and the activities of figures from the Enlightenment and Jadidism era have been analysed.

In recent years there has been a great movement towards enlightenment and the development of society in Uzbekistan. Many examples can be cited in this regard. The simplest of these is the increase in the number of schools of various types and the emphasis on reading. The large-scale renewal of society by individual activities alone is impossible, whereas the complete renewal of social thinking requires the effective use of all the ways and means of influencing consciousness. In particular, the arts, especially cinema, is a very appropriate means of influencing people, including young people whose worldview is still being formed, to inculcate in their hearts and minds a love and sympathy for science and enlightenment.

The film Mahmud hodja Behbudi though premiered in 2021, actually started shooting twenty years ago, having almost finished by then. As noted above, due to the specifics of the demand for historical films, the screen did not see a face during the making of the film. Behbudi's personality differs from that of other Jadid figures. First of all, this difference is due to the fact that he is a mufti - a religious leader. It is well known to many that the representatives of the Jadid movement, beginning with the enlightenment of the people, considered the study of modern knowledge, the organization of publishing and theatrical performances of the European type as one of the main directions of their activities. Theatrical performances were the most effective and efficient means of educating and transmitting the ideas, especially to the illiterate masses. Almost all Jadid figures contributed to this endeavour.

However, fanatical powers were against its progress, arguing that theatrical performances were anti-Muslim, dirty games. Behbudi, an expert in religious science, read that the true essence of theatre was to teach through spectacle, that people should correct their faults and shortcomings in their lives through these performances. The difficulty with the Behbudi was that it displeased the advocates of antiquity for advocating modern knowledge and progress, it disliked colonial officials for talking baralla about land and freedom, it resisted some members of the people for saying that it was steeped in heresy and superstition. For this reason, the film-makers (Ulughbek Sadykov and Bako Sadykov are the authors of the script, and Bako Sadykov is the director) sought the philosophical and psychological interpretation of the creative material. The film was
built on the reflection of socio-political events in the hero's psyche and on the inferences of his thinking.

Sultan Mirzaakhmedov, Talat Mansurov and Ravshan Musaev deserve great credit for the philosophical and psychological expressiveness of the film. This is particularly evident in the composition of light and shadow in the frame, when the harmony of dark colours is used appropriately. That the film's enlightenment is stronger than its philosophical-psychological content is evident from the film's storyline. The events of the film, coupled with the personality, artistic and social activities of Behbudi, are intertwined with the events of his famous play Padarkush. It is as if it is a proof of Behbudi's research on how to make the people knowledgeable. This further reveals the ideological side of the film, that is, on the one hand, Behbudi struggled with it, fully aware of the consequences of failure, and on the other hand, the Padarkush he wrote is not just a play, but a life parable of the author. He wrote what he believed in, and this became the driving force behind his entire life and work. Faridin Shamsimitov as Behbudi will match the chosen style of the film. The imaginative look and restrained gaze in him helped to express the image of a hero who was setting great goals for himself.

The film 'Avloni' directed by Muzaffar Erkinov focuses on the ambassadorial processes in Afghanistan-a difficult period in the great enlightener's life. Historically, it is known that Abdullah Avloni worked in many forms of enlightenment in Turkestan. In particular, the publishing, printing, theatrical and teaching activities are striking examples. This film, based on the short story "The Swallow" by writer Tahir Malik, reveals Avloni's little-known ambassadorial activities. In keeping with the form used by the film's screenwriters, Tahir Malik and Mukaddas Usmanova, the enlightening ideas are not visible on the surface of the work.

The film is perhaps framed in a political, detective style, with the result that the viewer's attention is primarily drawn to the competition between Russian colonialism and the British, whose intelligence services were seeking to establish political influence in Central Asia and Afghanistan. For Avloni, who found himself at the epicentre of events, apart from establishing contacts between the Russian and Afghan governments in his ambassadorial service, it was more important to find measures that suited his country's interests. After all, it was through his ambassadorial service that Avloni's rapidly expanding enlightenment activities were halted; in other words, the ruling powers planned to suspend his activities, originally aimed at the pursuit of freedom.

Avloni, well aware of the nature of these cases, observing the life and situation of the people on their way to a foreign country, seeing that at that time (and perhaps even today) the situation of all Muslim countries is collapsing, that they are enslaved, plunged into ignorance, hungry and helpless, feels pity and tries to understand the true reasons for this. As we analyse each case, we see that the causes—ignorance, superstition and ignorance—have caused these countries, which consider themselves Muslims, to depart from the true essence of Islam, not to observe the purity of Shariah and not to change according to one's passion...

The film is characterised by the fact that the main condition for human existence in this world is science and enlightenment, which transcends one nation, one territory and belongs to all humanity, the entire Muslim world. Despite his arduous ambassadorial activity Avloni survived several assassination attempts, thanks to his knowledge, broad outlook, knowledge of foreign languages and ability to communicate with people. Unfortunately, Avloni's performer, Alisher Yuldosev, has a somewhat difficult personality, and from his outward expressions he gives the impression of being a mere participant in events, flowing with the flow. His joy, grief, army, fear and suffering as a hero cannot be convincing or natural. As a result, Alisher Yuldashev's shrine has taken on an illustrative appearance. In the sketches and studies of the artist-hero Matkarimov one can feel the historical atmosphere of the early 20th century. The cooperation between the cameraman, Ravshan Mirzakamolov, and the artist, especially in the mass scenes and the shooting of complicated shots, is important for its convincing, surprising and usefulness in the story of the film.
Jahongir Kasimov's fully educational movie "Ibrat". The main reason for this was the work of Isaac Proverbs, which formed the basis of the film, where this historical figure devoted his whole life to studying science and teaching it to others. Despite the fact that the picture is full of life adventures, there are many such personalities in fiction cinema, the form of the new film, the way events unfold, was one of the main challenges facing its creators. Today's viewer is very experienced. He cannot be surprised by simple things. At the same time, the artificial coverage of events related to Ibrat's life and activities and the extensive use of artistic textures in order to enhance the viewer's interest are not suitable either. Being well aware of that, the creators fruitfully use a peculiar form of alternating the events of three epochs in order to give artistic and philosophical thought a form corresponding to the dynamics of the film, to immerse the idea in the plot framework.

The film begins with Ibrat's son and grandson breaking down the wall of an old house and taking out the books that Ibrat once locked away with his son to survive the scourge of repression. This is necessary for modern people to draw conclusions from past mistakes when, based on the same scale, the son of the parable tells his grandson about his father's activities. The life of the parable is also shown on the basis of two periods. That is, it is pointed out that the enlightener brought to the investigation was interrogated by the officials of the despotic regime and on that basis the whole life of Ibrat was recounted. The screenplay, written by Nurullo Abbaskhan and Abdukay Yuldashev, served as the basis for a film that captures the audience's attention with the pace of events and the calmness of the characters. While cameraman Rustam Murodov's long, uninterrupted shots enliven the natural atmosphere of life, the contrasts of historical events in dark tones encourage the viewer to reflect on the problems of today through the prism of the past.

Although it was the first historical film, director Jahongir Kasimov managed to convey the image of his character in the atmosphere of the film in a touching and philosophical way. The viewer watching the events of the film sees a parable of ignorance and loneliness. Unwittingly, through the darkness one can see a candle burning from this solution. The candle seeks to illuminate existence with its light. But in the realm of darkness, it is as if no one needs the light. The director can raise Ibrat to the level of a truly patriotic hero, which can be done not only because of his selflessness in spreading enlightenment, but also because when he goes abroad, living in better conditions, he returns home, not lingering in those places, even when offered great riches. Punished, by then immersed in ignorance, undeveloped by science and eager for progress, he returns to Central Asia. The reason he returns is not because he has family here, but because he is returning to become a hermit in his own land, drowning in the mire of backwardness. If the repression of such a man, who opened a school, published and translated many rare books, on the one hand, causes regret to the viewer, on the other hand, the restoration of Irek's name, the glorification of his works and their propaganda among the youth to raise their spirit, as if proclaiming the universal truth that the services of such a man have not been wasted, that future generations will remember, honour his name for centuries to come.

The next series of historical films made in recent years are feature films on historical patriotism and heroism. The fourth film is "Elparvar" by Abduvakhid Ganiev. It is worth noting that, based on myths and legends, this film was made with the best achievements of contemporary world cinematography. The film has been made in the genre of a historical battle-adventure film that celebrates the heroism of the woven image of Mukbil. During the return from a journey of a nomadic tribal leader, who was a skilful military commander of the Khorezm army, his power was reflected in the annihilation of a predatory tiger. On arriving at the village built by his father, it transpires that the warlord does not have a good relationship with his father. That is, Jangu's father, a renowned sniper and marksman, was tired of the intense activities and regretted the mistakes he had made, and wanted to lead a quiet life, educating and enlightening the next generation. Nevertheless, the warlord says that the existing wedge of life must be fought, that only by being a warrior can everyone save his life.

For this reason, it seems that Mukbil, the son of a warlord raised by his father, writes poetry,
pursues science and rebukes his father for raising his son as a wife rather than a real brave lad. But in fact, Alvbil was an Abjiri lad who spoke five languages, was fluent in many sciences, was trained in philosophy and was fluent in archery. Possessing so much knowledge and skill, he was reluctant to fight and show off his talent. The authors of the script, Abdullah Azam and Yolqin Tuychiyev, together with the director, aim to interpret Muqbil as a mature man. The peculiar artistic and philosophical idea is that a mature man - both physically and spiritually - does not like killing, needless bloodshed and violence. On the contrary, he pays much attention to enriching his spiritual world and elevating his spiritual level.

The lead performer, Abduqaffor Isakhanov, transforms as the events of the film unfold from a simple, blind young man into a confident, courageous, ambitious hero. This can be understood both from his outward appearance and from his internal changes through his words and gaze. The events of the film are constructed in the atmosphere of the Mongol invasion of the Khorezm kingdom, and the finale gives the notion that Mukbil Toabad, who joined Jalaluddin Manguberdi's army, became a fighter for the freedom of El-Yurt. When an army of nomadic Nayman and Mongols attacks the entire nation and captures some of them, Alqabil, who survives by coincidence, though he initially wanted to stay away from politics, realising his destiny-fighting for freedom, rises as an individual and enters into great battles. The makers call him the Hakku bird. Everyone was looking for the "invader" who, fighting single battles, robbing caravans and striking at Mongols from different directions, was keeping them at bay. Those who did not know who he really was said to be Hakku. After all, the hero, without revealing himself, threatened the enemy and stole his bed, humming a Hakku song. Although the film is constructed in a slightly fairy tale form, it is not as appealing to an adult audience, in fact, through a combination of artistic components and the effective use of technological means, it can be called a highly artistic work of art.

The theme of the Second World War occupies an important place in Uzbek cinema. Although such films are based on the fight against fascism, each one expresses its own ideas in the context of the war. Films about the Second World War that glorify patriotism and heroism can be counted among the films that have been revisited in recent years and have acquired a new attitude. The film 'Ilkhak' dedicated to the exploit of Zulfiya Zakirova, who accompanied her five sons to the difficult war and lost all of them, has attracted the particular attention of viewers. This film, directed by Jahangir Akhmedov, differs from other films on the same subject with its richness of psychology and drama. The prototype of Zulfiya aya, the heroine of the film based on a true story, is a courageous Uzbek mother who really accompanied her children to war and lost them all. At first glance, it is impossible to look away from that gruelling war, a mother forced to send her children into battle if she wants to or not.

The author of the screenplay, Hasan Toshkhojaev, in collaboration with the director, managed to raise this involuntary state of mind of Zulfiya's mother to a heroic level. That is to say, Zulfiya's mother in the film, Dilorom Karimova, proudly sends each son off to war. True, his maternal feelings cannot be denied either. But the mother calmly absorbs her misfortunes from within. Although outwardly she endures and endures, inwardly she cries and cracks. While his soul rebels against this condition, he realises with his wits and passion that real brave guys go to war. To show the truly human, patriotic qualities of the men of this family, the makers see a contrast with the other characters. Mels, whose father sends everyone to war, avoids war. True, he does this not of his own free will. This was taught to him by his father, Rais-Tahir Saidov.

Here is an example of how the chairman, being a man and a leader of the people, allows such lowness that mother Zulfia, being a woman, shows courage, encourages and watches over her sons, the figure of a heroic mother who is a symbol of courage and fortitude appears before the viewer. All five sons, as generalisable images, die performing various heroic feats of warfare. If one of them goes to war as he demands, one will sacrifice himself to save an entire village in the war, another will not betray himself to save his brother and his brothers will die because he will not give them important information, and another of the sons, even after he is wounded, will go to war again and die... The film holds the viewer's attention with its many emotional episodes.
The worst thing was that the life of war men was no better than it was at the front, when the war was a physical struggle, when in war there were spiritual crises alongside physical suffering, when true human standards found their price.

Director Hamidullah Hasanov's film "101" is a work of fiction that reflects the heroism of an entire nation through the example of historical warriors. As noted above, how many heroic deeds were embodied in the example of the Second World War alone. One such example is the fate of one hundred and one Uzbek warriors who were captured in the war and held in the Amersfoort concentration camp, subjected to inhuman torture and discrimination. At first sight, the situation of prisoners of war seemed almost identical. However, there is historical evidence that the Nazis did not treat all POWs in the same way. In particular, the mischievous, Central Asian Uzbeks, who looked very strange to their eyes, apparently played a kind of "game", leaving one hundred people hungry for several days, and then throwing chalk bread between them. With that, it's as if hungry flours these captives out of their cages, thinking they're fighting each other, that it's a piece of bread in the Chalk. And suddenly none of the escapes, no matter how many days they have been salted, are torn for bread. Everyone is watching in silence, as if understanding the fascists' plan, and the youngest of the prisoners goes and takes the bread. The fascists, seeing this state of affairs, begin to act as if their plans are coming true anyway. But the young man takes the bread and gives it to the eldest of them. The implication is that it is as if we are all sharing the bread. These people, who until then had been presented to everyone as wild, uncivilised, attract the attention of those around them by the fact that they represent a kind of formed nation with high values.

Other events in the film show that members of our nation are the real possessors of high hearts. While Boris Gafurov's character is being held captive, the son of a German officer arrives at the camp and saves the life of the boy prisoner. As the events unfold, the same officer B. When Gafurov tries to shoot his hero, when his son says that this man saved him from death, the Nazi officer whispers: "This is the man." This whisper also reveals the film's ideological thrust. Claiming to be supremely racist, the German fascists did not see other nationalities, especially members of other races, in their place. The courageous, human trait of the Uzbeks, repeatedly displayed throughout the film, is a contrast that shows the viewer who is actually superior. Already now, the dignity of a true man is measured not by his colour and outward features, but by the sublimity of his soul and feelings. In the events of the film, which extols such great values and shows that the Uzbek captives were able to come together in a difficult moment, to show themselves as one nation, one people, lie the true ideas of heroism and patriotism.

The third series of historical fiction films made in recent years appear to be films that cover history objectively. At first glance, the question of whether history can be shown objectively in a work of fiction may seem impossible. After all, works of fiction are always the product of the subjective world view of their creators. Nevertheless, it can be said that in recent years there has been a tendency in historical film-making towards a limited manifestation of certain ideological views, one-sided attitudes and an unbiased presentation of history to the modern generation. Jahangir Akhmedov's art-publicistic film "Islamkhoja" marked the beginning of such films. Despite the fact that the work of fiction is of a publicistic nature, in "Islamkhoja" the author Jurabek Ruzmetov turned mainly to documents, the creators defined the genre of the film as follows.

Typically, historical and biographical films have been found in Uzbek historical cinema, focusing mainly on scholars, poets, and sometimes even rulers. However, there is hardly any film series that feature a minister and other political figures as protagonists. “Islamkhuja” presents an artistic interpretation of the activities and mysterious death of Islamkhuja, the great vizier of the Khanate of Khiva, which provokes rather contradictory views on the historical facts. Islamhuja, whose name has gone down in history because of his resolute, reformist and decisive policies, was the victim of an assassination attempt. In the film, an argument between an elderly historian - Hashim Arslanov - and a young historian - Husan Juraev - forms the view that the history of Islamhuja was written differently and scholars of the present generation must look at it...
in a new way. The reason why the film is more artistic than documentary is that it brings the historical setting to life and the characters move freely through the historical events. The film itself also emphasises that an objective treatment of the history of Islam is an important issue today. Islamkhoja-Ulugbek Kadyrov had to pursue a tough policy with regard to the tricks of the Russian colonial officials, on the one hand, and, on the other, to pressure the local Kaltabi officials on the people in their interests, to influence the involuntary Asfandiyarkhan in carrying out reforms to develop the country, in this complicated situation, to develop the people and to keep the country united. The film-makers pay particular attention to objective examination, revision of the reformist, patriotic politician's activity in such a complicated situation.

A true feature film aimed at illuminating history objectively is considered to be “The Kokand Wind”. This film by director Dilmurod Masaidov highlights the controversial situation with the ascension to the throne of Amir Umar Khan, who left his name in history. Historians have different opinions on the matter. Some say that Umarkhan ascended the throne by killing his brother Olimkhan. A second group of scholars suggest that the humane and progressive Umarkhan could not have done so, especially as there was no conflict between them. The film, however, promotes the idea that third party interests played a role between the relationship between the two men claiming the throne through artistic components. It also provides compelling evidence.

That is, shortly before Amir Olimkhan was assassinated, he sent his brother Omorkhan to Andijan, although he did not want to do so, and when Omorkhan married in Andijan, he became a betab after a while. He could not get a message about his condition away from his brother. Some conspirators, dissatisfied with Olimkhan's policies, kill him. In doing so, scriptwriter Zebo Kobilova and the director take an artistic and analytical approach. The film, shot in the historical-adventure, detective and criminal genres, aims to portray Amir Omorkhan's personality objectively and, in this connection, the plot is based on the difficulties of his rise to power and the desperate resistance of the opposition forces. During the short 13-year rule of Omorkhan, who became a victim of assassination attempt in 1822, he succeeded in making many reforms, social-cultural innovations, ensured welfare of people, paid great attention to science and enlightenment, occupied the place in history with recognizing not only himself, but the whole period of his government. The reasons are connected to personal peculiarities of this historical figure, which are exposed through the developments and performance of actor Ilham Berdiyev. The creators managed to approach the historical material analytically and give the viewer an artistic thought.

One of the most difficult films to portray objectively the realities of history is Zulfikar Musokov's Berlin-Akkurgan. In this film about the Second World War, at first glance it seems that there can be no objective attitude. Because war, of course, requires the creator to be on the same side of the warring sides. However, this film was directed and written by Z. Musokov. No matter why both sides fight, whoever is the aggressor and whoever is the victim, war is in fact an evil in itself. The fact that he will not win the war will show that he can bring misfortune to all, ruin the lives of future generations, that his sad fate-he, he-will cause inhuman humiliation. That is why the events of the film take place in different places, from a remote village in Akkurgan district of Tashkent province to Berlin, with different characters. The events of the film are given in relation to the fates of the people of today and the people of wartime. Although more than seventy years have passed since the war ended, its complications and pains have still not disappeared, one can see in the artistic reflections that over the years it has left a deep mark on people's hearts. The film portrays images ranging from ordinary people to Hitler and Stalin, who ruled the world at the time. The author explores the fates of people under the pretext of war and the minds of 'higher beings'. It can be seen that all these events, characters came together and the war did not bring happiness to anyone. The film invites the viewer to dialogue. A person harbours an aversion to war in his soul under the influence of the film without knowing it. And this is exactly what the director wants.
Conclusion

As our analysis shows, in recent years not only has the attention to making historical films increased, but the approach has also changed, and Uzbek cinema has reached a new level. For never before in the history of Uzbek cinema has there been such a focus on objective historical narration. Certainly, this is neither an accident nor a spontaneous phenomenon, but a goal to effectively use cinematography in the social and cultural spheres.

Reference

