

ARTISTIC AND EDUCATIONAL ASPECTS OF UZBEK DOCUMENTARIES

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Abstract: This article analyzes the development of modern Uzbek documentary cinema, which, with its artistic and educational quality, has become more in demand lately. The topic is studied on the example of some documentaries created. As a result of the study, some little studied aspects of this type of cinema become clear. The paper considers film-portraits dedicated to historical heroes and modern topics. The tendencies of mastery of the national school and the new generation are being studied. As a result of the collected materials, production, creative and spectator problems are revealed, as well as their causes are clarified, questions are raised, conclusions are drawn.

Key words: Documentary film, genre, frame, image, hero, director.

INTRODUCTION

“Since 1991, Uzbek documentary cinema has entered a new stage. National traditions, values, historical figures and reforms of the new era have become the main theme of documentary films. Publicism and film portrait began its second life, and it was during this period that the need for such films increased” [5, 29]. The activity of the documentary film studio during the period of independence is the connection of the best traditions accumulated in this area with a new, time-appropriate style and analysis. Showing on the screen still unexplored layers of history, the life of great personalities, national traditions, previously forbidden topics, documentary films bring them closer to today.

The historical theme is a separate wide layer of research on documentary films of this period. Screen analysis based on documents, hard facts, is quite complex. Despite this, Uzbek documentary filmmakers achieve great success in their work, relying on historical records and works that have survived in their original form to this day.

Modern themes are mainly directed to the propaganda of state reforms, which has an educational and scientific character. In recent years, many documentaries have been created, and their research and analysis is becoming more relevant in modern culture.

But despite this, modern viewers do not appreciate documentaries enough, their interests are not sufficient. This is becoming the main problem of today's Uzbek cinema.

THE MAIN RESULTS AND FINDINGS

General and particular issues related to the topic are covered at different levels in foreign and domestic scientific literature. For example, in Uzbekistan, the scientific works of film critics J. Teshabaev, H. Abul-Kasimova, B. Hasanov, H. Akbarov is of great importance for the study of the topic. Especially the collection of J. Teshabaev “Documentary cinema of Uzbekistan” and H. Akbarov “Cinema- teleportrait: character, composition and ideological and artistic structure” serve as the main scientific source within the framework of the topic. The study used such methods as analytical, historical-chronological, comparative, systematic and typological.

Before talking about the documentary cinema, it should be noted that watching documentaries today is much more accessible than it was five years ago. Now in the age of both the Internet and cable television, covering large regions of Asia, most of the audience is interested in visual and educational documentaries. A wide repertoire of films is offered by the Republican Film Studio documentary and chronicle films, formerly called “Uzkinochronika”. Famous documentarians such as M. Kayumov, D. Salimov, T. Nadirov, B. Muzaffarov and others worked in it. Domestic documentary, writes G. Gizdatov and others: “The basic task is the production of reality through the processing of reality into an ideologically significant product, in our case, the state information order . <...> But both official propaganda and protest against it are also carried out through text and quasi-text (state and political documents and statements), however, only examples of contemporary art have managed to turn visual objects into discursive statements. Note that it was they who were able to simultaneously utilize the Soviet canon. The literary text accessible to

many in the Soviet years was replaced by a visual text and visual images that are universal and do not depend on a specific language" [2, 34].

Modern documentary according to G. Zverev: "About everyday the ideas of CIS citizens about belonging to "their place", about the natural historical, cultural uniqueness of "their" region, expressed in mental attitudes and life practices, have become the subject of increased attention of the creators of documentaries and feature films, television programs" [6, 296]. At the request of modern times, the images of many national heroes who left a deep mark on the history of Uzbekistan and world civilization, forgotten or previously created in a completely different way, were revealed. The number of films has been increasing lately, but at the same time it seems that the audience is being led away from documentaries. Of course, documentaries are not shown in a few cinemas, the audience of such films becomes TV channels and Internet channels.

For example, an interesting selection of films offered by cable channels like 24Doc, RT-Doc and RossiyaDoc. We are not talking about historical and educational channels, many of which are even included in the basic digital TV packages. In Uzbek TV channels "Around the World" and "Culture and Education" partially show documentaries. All these channels are very different in direction and approach to the viewer, but they have one thing in common - each of them is worth watching. You can give very interesting examples of documentaries of scientific importance and value. For example, "Hamza Umarov" (dir. M. Tuychiev, 2005), "Avicenna" (dir. Sh. Mahmudov, 2017), "Master of Images: Hotam Faiziev" (dir. E. Abbasov, 2017), "Sniper Zebo Ganiev" (dir. Sh. Nazarov, 2021), "General Sobir Rakhimov" (dir. S. Masudkhonov, 2021), "Matonat" (dir. Sh. Mahmudov, 2021) and other.

"Surprisingly, another indicator of interest in documentaries is the active promotion of new films in "pirated" Internet networks, many torrent trackers create separate sections with links to documentaries, new materials entering the network are actively discussed on forums. All this does not allow even the most skeptical viewers to stand aside, documentaries are developing and are now also presented to the widest audience. Not surprisingly, the interest of cinemas in non-fiction releases has increased, this part of the spectrum of cinematography has its own audience, it develops, grows and improves, and I am sure that in the future documentaries will be shown more actively in cinemas" [5, 27].

"Documentaries are more relevant than feature films because modern documentaries attract viewers with their authenticity. For a number of reasons, first of all, it is seen in the extraordinary naturalness of such films and their ability to find solutions to actual problems" [3, 7].

By a simple comparison of this advantage, it's safe to say how natural the lagging behind feature films from documentaries is. After all, it was the samples of documentary films that served as the basis for the creation of the first feature films. Let's take a few feature films shot relatively recently. After watching such films as "Ilhak", "Avloni" it is very easy to forget them. However, dedicated to the poets "Chulpan", "Shavkat Rahman", "Said Ahmad", "Ibn Sina" and many celebrity documentaries are hard to forget. Films reveal historical facts and provide spiritual education.

The art of Uzbek documentary cinema in a short period of time has risen to a new level, the audience was presented with new heroes and images in new interpretations. Of course, we should not forget that this is based on the tireless search for creators and the rational mindset of leaders. In this regard, the Director General of the Film Agency F. Abduholikov looked at the achievements of 2022: "This year, the work of the documentary film studio was quite hard. 75 films is a good result. However, the issue of quality and expansion of the audience is still relevant. We have many important tasks ahead of us. Today, even on the most popular platforms, the ratings of documentaries have moved forward. We must also work to ensure that the national documentary film studio works at a new qualitative level, so that film production is accessible to viewers. There are many positive changes and new achievements at the film studio. At the heart of the opportunities created by the head of our state for the development of domestic cinema is the goal of supporting young creators. Therefore, the opening of the Tashkent branch of the BDKI (VGIK) is one of our great achievements. Now the students of this university will create among our young filmmakers". After all, where there is knowledge, there must be results and professionalism.

Shukhrat Rizaev, first deputy director general of the cinematography agency said: "Our president used the word "education" most of all in his address. My strict request and mentor's recommendation: whether you are making a feature film or a documentary, it should be based on careful preparation and deep scientific research. Experts in the area should be consulted. This must be done with a sense of serious responsibility. I ask you to be purposeful and efficient in everything".

Furkat Usmanov, director of the Documentary and Chronicle Film Studio, in his detailed report on the projects implemented during 2021-2022: "It is shown that the number of documentaries produced by the Documentary and Chronicle Film Studio has increased several times compared to previous years. In particular, the number of co-produced films tripled. It should be said that most of the topics were implemented within the framework of decrees and decisions of the President. For example, a number of films on historical

themes, “Matonat maktabi”, dedicated to the winners of the Paralympic games, heroes of our time, as well as several films in the nominations “Life in the Battle of Science”, “Man”, “Pilgrimage along the Golden Road”, “Pledge of Prosperity”, among them are several biopics, films about tourism, cultural films and other films.

Today, our film studio mainly relies on young people. Most of our projects this year were realized in collaboration with our young artists. Next year we plan to make many films with our young directors. Our cooperation has expanded significantly. In particular, various cooperation projects are being implemented with a number of countries, such as the USA, Great Britain, Italy, Turkey, China, Belarus, Russia and Poland. In particular, a number of presentations were held within the framework of the XIV Tashkent International Film Festival “Masterpiece of the Silk Road”. We now require every creator to work very hard, and we encourage them to be efficient then we intend to reach our goal”.

According to the plans for the New Year, in 2023 the Documentary and Chronicle Film Studio will perform creative work consisting of 42 documentaries, consisting of 39 film projects and 12 issues of the film magazine. A number of filmmakers expressed their views at the conference. We were looking for solutions to some technical and creative issues. It is expected that 2023 will become more responsible for filmmakers, new interesting topics will be presented, and creative processes will be in full swing.

As mentioned above, the number of documentaries in recent years has been increasing from year to year, but at the same time, the Uzbek audience is moving away from documentary films. Film critic N. Karimova writes about this: “During the years of independence, the audience of an important sector of documentaries and animation films was lost, while there were creative achievements in these areas” [4, 86]. Documentaries weren't shown in the few theaters that barely survived the market economy.

CONCLUSIONS

Not all film portraits created can be considered mature, but it is quite natural that most of them can bring spiritual and educational benefits to the viewer. Unfortunately, it is a pity that such films do not reach the audience. If you look at this problem on a global scale, you can see that special sectors are working to show and promote documentaries. In fact, a documentary film is created for the people at the expense of the state budget, and although it does not bring economic benefits, it can fulfill an important social task for the development of the state and nation.

In this sense, the documentary filmmaker, this opinion of Sh. Mahmudov is appropriate. “People, as viewers, perceive that the issues raised in documentaries,

including television films and programs, are being promoted by the leadership of the state. He believes that if management pays attention to these problems, then the results will be. On the basis of this, people's trust in the government and the actions of government leaders will emerge. Such reflections draw our attention to the fact that we should look for ways to reach the audience of Uzbek documentaries.

The documentary is a feature film, militant in subject matter, spiritual and educational, propaganda and truthful effectiveness. It is several steps ahead of films like, and no less than dramatic, detective and entertainment feature films. So: “Watching documentaries, to some extent, we come face to face with our true existence, we look into our past and future”, - isn't this the magic of documentary cinema [1, 18].

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