

CHARACTERISTICS OF NATIONALISM AND UNIVERSALISM IN HISTORICAL FILMS OF THE PERIOD OF INDEPENDENCE

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Abstract:

This article discusses the features of nationalism and universality in historical films, paying attention to their themes, acting, and directing.

Keywords: cinema, historical film, script, director, character, operator, make-up artist, costume designer.

Introduction

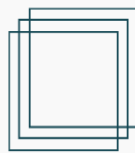
The basis of a feature film of any genre is SCENARIO. Especially in the case of a film with a complex historical-artistic background, this becomes ten times more important. The filmmakers of a work on a historical theme are required to study the life of the period being depicted or the life and activities of a historical person based on historical documents (archive materials, memories, etc.), truthfully express the historical color of that period, and reflect the characteristics of that period in the appearance and speech of the characters. . The goal of the filmmakers to address the historical theme is to acquaint the audience with the important events of the historical past, the lives and activities of historical figures, to arouse in them a sense of respect for the historical past of their people, and in this way to educate an enlightened generation; to encourage contemporaries to learn from the events of the historical past, from the instructive aspects of the lives and activities of historical figures; is to react to some unpleasant events and incidents in today's reality by reflecting the events of the historical past.

After independence, it seems that the films about our historical figures and historical personalities have become a bit lax. Because, recently, articles with different opinions about our national films have been published in the press, and in them the legitimate question "Why historical films are not made in our country" is raised. Thoughts are good. It would be a great light upon light if our history "hidden for a thousand centuries" was recorded chapter by chapter on film tapes. Because, as the head of our country emphasized, "There is no perfect person without memory, so there is no future for a nation that does not know its history."

According to the results of a survey conducted by sociologists among the general population, most people watch Uzbek historical films made between the 40s and 70s of the last century ("Alisher Navoi", "Abu Rayhan Beruni", "Ibn Sino", "The Youth of a Genius", etc.). they said they knew the movies. When they were asked which historical films were made during the period of Independence, most people could only remember the film "The Great Amir Temur". This situation means that there is a huge task in front

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of film specialists in creating national cinematographic works, especially historical films.

There are still filmmakers who can make films about our great historical figures and heroes. It is a difficult task for one director to make a historical film alone. For this, several strong directors must work together. Several dozen young directors should work as their assistants, work with actors in the first, second, third plan, public scenes, lighting crew, cameramen, artists, costume and prop specialists.

To make a good and perfect historical film, three main elements must be perfect. These are:

- 1) Strong scenario;
- 2) Strong group of directors;
- 3) Mechanism.

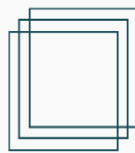
If these three elements are at a perfect level and work, it is possible to create really strong and perfect historical films, and in our opinion, the potential, skills and opportunities of today's Uzbek filmmakers are sufficient for this work.

Another aspect is that when we say cinema, we mean melodramas. When the first film of "The Days of the Past" was being made, the time was delicate, at that time it was impossible to bring the author's inner pains to the surface. Now independence in the time writer what whatever you want to the screen take exit need Writer the subject " from moziy , near past from the days of our history the most dirt , black days has been from the later "Khan times". started from memory release need not

Cinematographer Andre Bazen explains the connection between cinema and other arts: "Cinema is still young, literature, theater, music, and painting are ancient arts. As a young child is educated by imitating the adults around him, the cinema was influenced by the old arts at the initial stage of its development. That is why when describing cinema, the adjective "synthetic" is usually applied to it. Of course, "with the emergence of new arts, the "old ones" absorb them, give them a creative impetus for their development, and by connecting with them, they themselves become rich. " However, the "synthetic" feature of cinema is not limited to the fact that it combines several arts or summarizes their wide possibilities. It is appropriate to study this from a wider perspective.

it is necessary to pay attention to the current state of modern Uzbek historical films and to analyze them, first of all, to pay attention to the compositional structure. By studying how this process takes place in national historical films and identifying the differences, it is possible to accurately diagnose today's films.

1. Historical-biographical genre - a subgenre that tells a detailed story about the life and activities of a specific historical figure. ("Great Amir Temur", "The Iron Lady", "Ibn Sino" and others).
2. Historical-adventure genre - a fictional or a film dedicated to a legendary character, often with a sharp plot and full of intrigues (films about "The Count of Monte Cristo", "Indiana Jones").



Historical films are often shown as screen adaptations of historical novels ("Days of the past", "Fields left by my father", etc.).

Historical cinema often intersects with adventure and action genres of art cinema. Because in the films of these genres, various dramatic events, wars, revolutionary events and similar events are covered. According to the period covered and the nature of the events shown in it, historical films are divided into several specific subgenres, that is, subgenres:

Bat alkino - films depicting wars and battles of different eras. These films include "War and Peace" (director S. Bondarchuk, USSR, 1965), "General Sabir Rahimov" (director Z. Sabitov, Uzbekistan, 1967), "A Little Man in the Big War" (director Sh. Abbasov, Uzbekistan, 1989) movies can be cited as an example.

Western is a historical-adventure genre of American cinema, the events of which take place in the Wild West of the 18th century. This genre has become so popular in world cinema that as a result westerns adapted to the national characteristics of different countries have started to be filmed in other countries of the world.

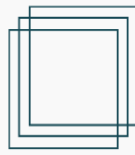
Eastern - historical-adventure films created during the former Soviet regime belong to this genre, the events of which take place in the East, more precisely in the countries of Central Asia, during the civil war. As an example of these films, the films "Extraordinary Commissioner" (1970) and "Ettinchi oq" (1972) by the director A. Khamraev, filmed in our country, can be mentioned.

Peplum is a genre of film with a big budget, dedicated to very old historical events and figures, usually with very large sets and expensive costumes, and a lot of mass production. Although the genre originated in Italy, it reached its peak in the US in Hollywood in the late 1950s and early 1960s. Examples of films created in this subgenre are "Ben Hur" (1959), "Spartacus" (1960), "Cleopatra" (1963), and "Troy" (2004). An example of this subgenre in Uzbek cinema is the film "Abu Raikhan Beruni" (director Sh. Abbasov, 1974).

Tyambara is a Japanese movie about samurai. Akira Kurosawa is undoubtedly the most famous director of this subgenre. During his career, he shot the films "Seven Samurai" (1954), "Blood-Stained Throne" (1957) in the tyambara subgenre.

Usya is a subgenre of Chinese cinema. Its events are mainly in the historical-adventure direction, and the film will consist of fantastic and exaggerated scenes of oriental martial arts. The films "House of Flying Daggers" (2004), "Hero" (2002) were created in this subgenre.

Sword and cloak film is a subgenre of films with very active plot development and more sword fighting scenes. More examples are movies about sea pirates, which are screen adaptations of novels written by writer A. Dumas. "D'Artagnan and the Three Musketeers" (1978) by the Russian film director G. Yungvald-Khilkevich, "Pirates of the Caribbean" (2003) by the American film director R. Marshall were filmed in this subgenre.



It should be noted that films made entirely in the historical genre are rare. Most of them are created mainly in subgenres or mixed with other genres of feature films. Below is a list of genres that can be confused with the historical genre and the films made in them: Some requirements for historical films.

As with everything, historical films have certain requirements. These requirements are the main factor of the genre's distinction from other genres, taking into account the fact that the historical film is based on historical facts, and that it has the same "credibility" effect on the viewer as a documentary film.

1. Historical reliability. Of course, it is natural for professionals to pay attention to every little detail when evaluating films and find flaws and raise objections. Incorrectly used pogons, seals, even the brand of cigarettes can find a flaw. There is no one who does not make mistakes, but in any case, a film covering a certain era must reflect the events, attributes, and details appropriate to that era. The events shown in the film must have actually happened in that period, or at least "could" have happened in that period.

Sometimes, when showing the historical events in the films, the directors get lost by several years, and sometimes the gap in the time span covers a very large period, and rightly they are criticized by film critics and historians.

2. The characters of the film must not violate the laws of time, or these violations must be justified.

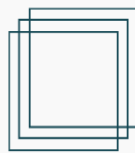
That is, if the heroes are, say, commanders, they must speak and behave in a manner typical of that era and commanders.

3. Historical period props and entourage can also be conditionally shown, only if they are used only as a background, without having an important role in the film.

A simple example is if we see an officer wearing a captain's badge on the screen, and someone addresses him as "Sir Senior Lieutenant", it is considered a very serious mistake.

4. If we are showing real historical figures in the film, we can simplify and shorten their lives a little. Because, anyway, there is no way to show his whole life. The main thing is not to distort or misinterpret the life of this hero.

Of course, the director or screenwriter has the right to express his point of view, his interpretation, and his assessment of a certain person or historical event. However, it is not possible to intentionally slander a historical figure or distort historical reality. Because most viewers accept historical films as if they were historical facts and believe that the events and persons depicted in them actually happened. From this point of view, while creating historical films, it gave the filmmakers the skills to know history in depth, work with historical facts and documents, and created a unique ground for the cameramen to use new compositional methods, use of lighting and color, camera movement, and static shots to reflect the historical reality.

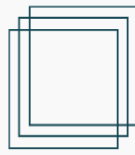


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