



From the history of the recognition of the Uzbek national cinema and theater in Europe

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ABSTRACT

The article focuses on the historical development of the Uzbek national cinema and theater in Europe in the early years of independence. After the independence of Uzbekistan, a new era of national cinema began. The development of relations in the field of cinema, the establishment of film exchanges between the countries played a key role in the demonstration of the creative products of large film companies. Over the years, Uzbek theater groups have gained international recognition by participating in festivals abroad with their programs. The events aimed at introducing our national art to the world have allowed for the establishment of cooperation between artists and professionals of different nations and laid the foundation for the exchange of cultures between peoples.

Keywords:

National cinema, national theater, film festival, film week, international events, international cooperation.

1. Relevance of the topic

Today, the growing importance of preserving national art in the international arena and its dissemination to the general public underscores the importance of studying the principles and features of the international promotion of national theater and cinema and finding new ways to develop them. In turn, the widespread recognition of national art helps to determine the state's place and position in the international arena. In this sense, it is important to study the historical experience and peculiarities of the national cinema and theater in Europe in the early years of independence, to draw appropriate conclusions and recommendations.

2. Research methods and literature analysis.

The article uses historical, comparative analysis, periodic problem, the principles of objectivity and a comprehensive approach to

the recognition of national cinema and theater in Europe. It examines the genesis and development trends of the object being organized as a holistic view that encompasses the cultural connections of the relationship. In particular, the use of the principle of historicity has made it possible to objectively assess the current level of influence of cultural processes from a historical point of view, the process of reality studied by comparing different sources using the principle of comparative analysis.

Although the recognition of the national cinema and theater in Europe has not been studied separately, the establishment, development and problems of the country's cultural ties with a number of European countries during the years of independence can be seen in a number of scientific papers, documents in current archives and media. Including S.A. Pulatova spoke about the international cultural ties of independent Uzbekistan and their role in strengthening the

stability of the Republic. , J. Asadov analyzed the presentations of Uzbek cinema in Europe in special journals

3. Research results.

The art of cinema entered Uzbekistan in the early twentieth century. For almost a century, Uzbek cinema has gone through unique stages of development and created works of art that are part of the golden reserve of world cinema. Alisher Navoi, Tohir and Zuhra, Last Days, Mahallada Duv-Duv Gap, Shum Bola, Sen Sen Emsimsan are international cinematographic films made by Uzbek cinematographers. as an example.

As a result of the work done during the years of independence to develop the art of cinema, a new era of national cinema has begun. Significant changes have taken place in Uzbek feature film over the past decade. Feature films made in the period up to the 1990s were influenced by state policy, and the Soviet Union yes, to show their achievements in the fields, and historical works show the life of the people, who were oppressed by the pre-revolutionary feudal order, and the historical figures who fell victim to these orders. Works created as Soviet cinema were also used for ideological purposes. The influence of party politics can also be traced to the national cinema in the early 1990s. I.Ergashev's "Stone idol", Y.Azimov's "Until dawn", J.Fayziyev's "Who are you?", Y.Sobitov's "Doomsday", "One step to the left, one step to the right" are among such works. rin received. The process of abandoning existing traditions in the art of cinema and looking for new ways to reflect the complexities of life on its own has begun.

Since the mid-1990s, he has been researching films that are truly masterpieces. S.Nazarmuhamedov's "I cry in my dreams", "My lonely monument", Y.Rozikov's "Women's kingdom", "Preacher", "Dilxiroj", Z.Musakov's "I want ...", "Mother", N Abbasov's "Fellini", B. Sodiqov's "Imam al-Bukhari", M. Rajabov's "Pari momo" were such works. In some films, life events are embodied in symbolic images in legends.

By this time, "traditional" and "experimental" films, films for the general

public and for festivals, were being created. A study of the situation in Uzbek cinema in the late twentieth century reveals a number of artistic and philosophical changes in this area. Uzbekistan's "new" cinema has begun to portray life in a realistic way, reflecting the complex changes in reality related to time, space and personality. The filmmakers, the screenwriters, tried to embody the events in a generalized, holistic way. Emphasis was placed on the fact that the fate of the individual is linked to the fate of society.

There are several directions in the cinematography of Uzbekistan: I. Ergashev's "Iron Woman", "Sharif and Maruf", Z. Musakov's "Abdullajon", "Little Doctor", "Bomb", "Mother" , M.Abzalov's films "Last Days", "Chimildiq" are intended for the general public, Y.Rozikov's films "Preacher", "Dilxiroj", N.Abbosov's films "Fellini" are intended for high intellectual audience [2].

Representatives of the Uzbek cinematography have been participating in international film festivals for many years, as well as organizing them. One of them is the International Film Festival of Asia, Africa and Latin America, which has been held since 1968.

The XI International Film Festival, held in September 1992, is in fact the first independent international exhibition of the sovereign Republic of Uzbekistan. In particular, given the fact that the slogans "For Peace, Social Development and Freedom of the Peoples" have been too political in nature, the new "Assalamu alaykum" ("I wish you peace")) was adopted. Also, most of the previous film festivals were not audited, so they did not have a competitive mood. The international festival not only introduced the achievements of the film industry to the people and served to establish cooperation between artists, but also helped to establish cultural ties between the countries.

Creative cooperation with various film festivals continues in order to promote national films internationally and increase their export potential. International film festivals traditionally held in France play a special role in the promotion of Uzbek cinema around the world, including in Europe.

The first success at post-independence festivals in France was in 1993. At the Nantes International Film Festival of Asian, African and Latin American cinematographers, J. Fayziev's "Kammi" (screenplay by Y. Dashevsky) "For Best Music" (author Yanov-Yanovsky) and "For Best Actress" (Marina Kabakhadze) was awarded in the direction of [4].

A study of periodicals shows that by 2005, the international recognition of Uzbek cinema had declined significantly. This is due to the low quality and content of the films, which are mainly commercial in nature and involve many non-professional actors.

The development of relations in the field of cinema and the establishment of film exchanges between countries and the demonstration of the creative products of large film companies have played a key role.

The film festival is held in two regions of Uzbekistan and European countries. The events of the film week are of special importance. As a result of holding such events every year, Uzbek film lovers get acquainted with the achievements in the field of cinematography through the news of European cinema, as well as their lifestyles, customs and traditions.

The first such post-independence event was held in December 1992 at the Republican House of Cinematographers, which screened 11 feature films and 6 short films by the French film company du du Lovenge.

Meetings with foreign film actors are also important in the promotion of European cinema in the country. One of them was the famous French actors Pierre Richard and Michel Marce, who took part in the international charity marathon "Mehrjon-99" in December 1999 in the concert hall of the Palace of Independence (Peoples' Friendship). In it, fans of French cinema got acquainted with the experience and plans by interacting with the actors.

The Days of European Cinema was held in Tashkent in 2002, providing an opportunity for viewers to get acquainted with the modern art of Western cinema. The geographical scope of the conference has been expanded this time. During the ten days, the Alisher Navoi Palace of Arts, the largest cinema in the capital, will host

14 feature films created by filmmakers from France, Italy, Germany, Great Britain, Poland, the Czech Republic and Switzerland. The film was screened. Each state's film recommended two films to the conference program, which differed in terms of subject matter, genre diversity, technical and creative effectiveness. The event was organized by the Uzbekino state joint-stock company, the British Council, the Goethe Institute, the embassies of Italy, France, Poland, the Czech Republic, the Swiss Confederation and the Palace of Arts.

It also featured French director Eric Zonka's 1997 film Caesar Award for Best Actress (Elodie Busche), Life in the Dreams of Angels.

An educational film, it raises issues in society and in the lives of young people, is rich in philosophical observations, and analyzes the different life views of the two girls.

Another film by French filmmakers, Marius and Janet, is a mix of comedy and melodrama genres. Directed by Robert Gedigan, the protagonists portray unemployment, loneliness, hesitation, and aspirations.

The French Embassy in Tashkent hosted a press conference on the occasion of the European Film Days on November 19-20, 2004 at the Gagarin Cinema in Tashkent. The event screened films from seven European countries: Germany, Poland, the Czech Republic, Switzerland, Latvia, Turkey and France. The press conference focused on the films to be screened, their current relevance, educational significance and prospects for further cooperation. The event was attended by D. Ayhan from Switzerland "Escape to Paradise" ("Escape to Paradise"), O. Aseisa from France ("Sentimentalnaya sudba"), A. Keshisha's "Voltaire by mistake" ("Oshibkoy Voltera") [8].

The recognition of the Uzbek national feature film world and YFD reached a new level in 2006-2007.

Uzbek feature films are successfully participating in the International Asian Film Festival in Vesoul, France. At the XII International Asian Film Festival in 2006, Y. Rozikov's film "Male" (scriptwriter Y. Rozikov and E. Azamov, cameraman H. Fayziev) won

the Grand Prix for a realistic depiction of Uzbek life [9]. Y.Tuychiev's feature film "Behind the Dream" won the Special Prize of the Association of Cinematographers "Les noiles filantes" on March 21-25 at the International Cannes Junior Festival in France on January 31-13, February 21-20 in Vesoul. At the XIII International Festival of Asian Countries, the film "Spring" won the award of the jury in the category "Unique Music" [10].

In addition, a cooperation agreement was signed with French producers to create a feature film "Kupkari".

Documentary films play an important role in the international recognition of the socio-economic and cultural life of the country and in showing the results of the policies pursued by the government.

There is also a growing interest in documentaries around the world. Changes in social life, the fight against international terrorism, and many other issues of concern to the world's population are important topics and directions in the focus of documentary filmmakers. ridan is one. Documentary filmmakers are also strengthening ties with foreign countries through their work.

"Islam Karimov. Uzbekistan on the Threshold of the 21st Century" has been shown in many European countries. In particular, the presentation in France and Belgium was the first cultural event of Uzbek documentaries in Europe. This film captures the attention of European diplomatic circles, economists and politicians, as it defines the problems and tasks set in the above-mentioned work of the First President, the economic potential of Uzbekistan, cooperation with foreign investors and, in general, the country's development. attracted [12]. The film's greatest success was its success at the Eurasian Telekinoforum in Moscow. Each part of the film is devoted to different aspects of the ongoing reforms in the country, covering the process and results of reforms in this area.

The first film focuses on geopolitical issues of national security, the second on environmental issues, the third on economic reforms, the fourth on military-political threats, and the fifth on public education.

The 4th film, entitled "Military-Political Threat and National Security Issues", won the Eurasian Television Forum in three categories: "Military-Patriotic", "Development of Civil Society and Protection of Human Rights" and "Counter-Terrorism". a good film." [13]

The film marked a new direction in Uzbek film journalism. The main purpose of the film is to express the activities and research of President Islam Karimov in the formation of the state through scientific and philosophical observation. Symbolic scenes, philosophical generalizations, the unique rhythm of the montage, the use of chronicles, behind-the-scenes words, and music were widely used to interpret the theme and enhance the film's impact. The film helped define the country's political, economic, and cultural reforms, their results, and their place in the international arena.

Along with the art of cinema, the art of the national theater has also been instrumental in establishing the state's international cultural ties with foreign countries.

During the years of independence, theatrical art has entered a new stage of development, and a number of changes have taken place. As a result of these changes, creative communities were freed from the pressures and blows of communist ideology and had the right to organize their own activities. Attitudes of stage artists towards modern reality and history, spirituality and faith have changed. In theatrical art, too, free from the notion of "socialist realism", which serves the Soviet system and ideology, to build its activities on the basis of various styles and trends in the art of our people and world art, from realistic imagery to historical and contemporary themes. going the way of using a variety of tools, from figurative imagery. In addition to strengthening the national identity in theaters, the use of literary and artistic heritage, traditions, as much as possible, follows the latest developments in the world of theater, creative research and participates in international theater festivals. The country's events such as "Navruz-92", "Theater: East and West", "Silk Road" theater tour, "Humo" international theater festivals are also among

the news and achievements of theatrical art of the peoples of the world. awareness serves to establish cooperation with foreign theater groups.

The study, enrichment and promotion of the centuries-old traditions of the performing arts in Uzbekistan, the comprehensive development of theatrical art, the further strengthening of the material and technical base, the spiritual and educational work carried out in the country. In order to ensure the active participation of theatrical figures in the reforms, to create harmoniously developed theatrical works glorifying national and universal values, to improve the system of special education in accordance with modern requirements, to fully meet the demand for highly qualified personnel. The decree "On the development of theatrical art in Uzbekistan" was issued. Placement of orders on topical issues for theater groups, directors, playwrights, composers, artists and choreographers; holding national and international competitions and festivals; organizing tours to foreign countries, scientific conferences, symposiums and seminars; establishment of various awards and prizes; looking for talented young people One of the main tasks of the Uzbek Theater Association is to closely assist higher and secondary special educational institutions in the training of qualified specialists [14].

The Decree "On the development of theatrical art in Uzbekistan" and the resolution of the Cabinet of Ministers adopted on this basis [15] defined the strategy for the development of theatrical art. The Uzbek Theater Creative Production Association and the Theater Creators Association were established there.

Along with state-run theater groups in the country, theater groups such as Ilhom, Eski Masjid, and Alla operate on a company basis. Opportunities have been created for theaters to freely cooperate with foreign theater groups, and direct partnerships have been established. Their activities in the international arena and their relations with foreign countries are expanding. As a result of cultural reforms implemented in the country over the years,

theater groups have been able to participate in international events abroad. International theater events have also been organized in the country. One such event was the 1993 International Theater Arts Festival "Theater: West and East" in Tashkent, which greatly contributed to the development of international cooperation in the field of theater. Theater groups from 35 countries took part in the Theater: East-West Festival, which took place in the capital on October 23-31. The event provided an opportunity for Uzbek audiences to get acquainted with the traditional, folklore theaters of European and Asian countries at a professional level. In addition, this international event has greatly contributed to the establishment and development of cooperation between Western and Eastern theater groups. This can be seen in the fact that the director of the Brussels International Art Festival, Frie Leyzan, invited theater groups from Turkmenistan and Uzbekistan (Kashkadarya Theater) to an international festival in Belgium in May 1994. [16]

Over the years, Uzbek theater groups have gained international recognition by participating in festivals abroad with their programs. For example, the Fergana Regional Musical Drama Theater attracted the attention of the audience with the play "Journey to Tashkent" at the International Festival "Contact-94" in Poland in 1994, and the National Theater named after Hamza in 1997 with the play "Chimildiq" in Cairo. , The Republican Puppet Theater also toured in Turkey, the United States, and Pakistan, and the Muloqot Theater Studio in Karshi toured Germany in September 1998. [17] In 1999, the theater-studio "Old Mosque" in Karshi participated in the International Theater Festival "Chingiz Aitmatov and Theater" in Bishkek with his play "Mother's Call" and won the Grand Prix. ldi [18].

Participation in international events provided an opportunity for national theater artists and groups to get acquainted with the work of artists from European countries and interact with them. Foreign directors have been invited to work together to create the secrets of

the stage. For this purpose, the American director David Kaplan was invited to stage the tragedy "King Lear" at the A. Hidoyatov Theater, and the British Michael Berkut to stage the opera "Prince Igor" at the Grand Academic Theater named after Alisher Navoi.

France, one of the Francophone countries, plays a special role in this cooperation. Yuldashev and François Shatto made a significant contribution to the development of relations between the two countries. As a result of their practical cooperation, the performances "Iskandar" and "Alisher Navoi" were created [20]. François Shatto starred in these performances. In his performance, the revival of Alisher Navoi's image on the stage testifies to the high interest of the French people in the life and work of Uzbek scholars.

Uzbek theatrical art has also become known in Europe through events dedicated to the anniversaries of great scholars around the world. In particular, theatrical performances of the Week of Uzbekistan "Prosperity of science, culture and education in the Timurid period", dedicated to the 660th anniversary of the birth of A. Temur in 1996, were held in Paris. The event, which took place at the Adiyon Theater, featured songs and symbols of the seven great poets of the nation, such as Navoi, Lutfi, Babur, Sakkoki, Atoi, Nodirabegim and Zebunniso. It is noteworthy that along with Uzbek actors Mirza Azizov (Lutfiy), Hoshim Arslonov (Bobur), Afzal Rafikov (Sakkokiy), Elyor Nosirov (Atoiy), Zulaykho Boykhonova (Nodirabegim), Guli Yahshiyeva (Zebunniso), the famous Frenchman Shato portrayed Alisher Navoi on stage. He knew that the French people had a high interest in the identity of their ancestors will.

A year and a half later, the 660th anniversary of the great statesman, Commander-in-Chief Amir Temur, an international event organized by UNESCO in Paris on April 22-24, 1996, attracted worldwide attention. The international celebration of the birth of the great master became an important event in the history of independent Uzbekistan. The event, initiated by President Islam Karimov and the efforts of

UNESCO Director-General Federico Mayor, once again introduced the country to the world through the cultural and spiritual heritage of Amir Temur. The Uzbek artists performed at the Odson Theater in Paris and at the UNESCO headquarters.

UNESCO has also made a significant contribution to the celebration of the anniversaries of the country's ancient cities around the world. On June 16, 1997, at the celebrations of the 2500th anniversary of the cities of Bukhara and Khiva, the Republican Museum of Art, Bukhara State Museum Reserve, Khiva Museum-Reserve "Ichan Qala" An exhibition of horses, sculptures and works of fine art was organized. On the same day, the Marini Theater staged a play "The Great Silk Road" staged by A.Hidoyatov People's Artist of Uzbekistan B.Yuldashev and Honored Artist of Uzbekistan Y.Ismatova [22].

4. Conclusion.

In short, as a result of films made by Uzbek filmmakers, the peoples of the world have the opportunity to get acquainted with the national culture and way of life, as well as the first real ideas about the Uzbek people.

As a result of international film festivals, contacts have been established between Uzbek and European cinematographers, and the development of cultural ties between these countries has played an important role in the further development of friendly relations between the peoples.

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