

Раздел 5. Кино-, теле- и другие экранные искусства

Section 5. Film, television and other screen arts

UDC 7.5527

DOI: 10.29013/EJA-23-2-51-56

M. MIRZAMUKHAMEDOVA¹¹ *Institute of Art Studies, Tashkent, Uzbekistan*

TRADITIONAL AND ALWAYS RELEVANT TOPIC (School Topic)

Abstract

The purpose of the research: In this study, entitled “Traditional and always relevant topic”, feature films created on the school theme in the cinema of Uzbek children and adolescents are examined. In Uzbek children’s cinema, this theme found its artistic expression much later.

Research methods: analysis, synthesis, observation, comparison, conversation.

Research results: The first film on this topic was directed by G. Bazarov and created in 1982 “Excellent mark of someone else’s”. It shows how a 5th grade student who has learned to “copy” superficially, learns to learn and acquire knowledge, goes to independent preparation for the lesson and gets real appreciation. The second school film directed by Ahror Akbarkhodzhaev “Lessons of Tomorrow” (1983) emphasizes the role of a young teacher, the main character, in the education of students. During the years of independence, the films “Aydinoy” (directed by N. Abbasov, 2008) and “My School Life” (directed by I. Muhammadibrohimov, 2021) shot on this topic critically look at school life and raise topical issues in education.

Practical application: The study focuses on the fact that cinema is an art that affects the feelings and perceptions of young viewers, as well as the role of conceptual, life and feature films in the upbringing of the younger generation.

Keywords: cinematographer, filmmaker, script, conflict, trend, theme.

For citation: M. Mirzamukhamedova. Traditional And Always Relevant Topic (School Topic) // European Journal of Arts, 2023, №2. – C. 51–56. DOI: <https://doi.org/10.29013/EJA-23-2-51-56>

Introduction

The upbringing of youth and the younger generation – ensuring the future on the basis of the socio-historical development of each era, nation, nation, cultural and spiritual wealth accumulated over the centuries, national traditions – has always been an urgent task for all eras.

Alisher Navoi, a prominent figure in Uzbek classical literature, a great thinker, wrote more than five centuries ago about the upbringing of children and the role of a teacher: “The upbringing of even one child, a mighty husband to torment, is a feat of a teacher who immedi-

ately raises and teaches many children” (A. Navoi, Tashkent, ed., “Fan”, 1970, v. 10, p. 25).

In the second half of the 19th century, the great Russian writer Leo Tolstoy opened a school in Yasnaya Polyana, where he taught and wrote stories for children.

Researcher of children’s cinematography, doctor of art history, professor K. K. Paramonova about the upbringing of the younger generation of each period: “All the best people in all ages have sought to educate a person harmoniously developed, spiritually beautiful, hard-working and kind. In all ages, progressive people make

a hotel out of their child a “Man” with a capital letter” (“Film for children, its specificity and educational functions”, Moscow, VGIK, 1975, p. 32).

In our time, in the era of high technology, when the most urgent task has become the education of a generation worthy of time, one of the tools that can have a strong influence on their perception, heart and emotions is cinema. With the development of society, the renewal of life, the maturation of the young viewer, the demand for works of real cinematic art also increases, and this places a great responsibility on the creators. It is important to achieve a wide range of topics and a variety of genres when creating modern, conceptual, highly artistic films of high educational value.

Materials and methods

If we turn to the history of Uzbek children’s and youth cinema, we can see that the revival of this direction coincided with the 1960s, and each era has its own theme, and it has found its artistic embodiment on the screen in accordance with the requirements of its time. If in the cinema of the 60s the theme of the recent past and the Second World War (“You are not an orphan”, dir. Sh. Abbasov, 1962, “Tashkent – a city of bread”, dir. Sh. Abbasov, 1967) was leading, then in 70 The theme of modern children’s cinema (“Mountains are calling”, dir. D. Salimov, 1972, “Swallows arrive in spring”, dir. Haji Ahmar, 1974, “Achchik danak” (“Bitter Nut”), dir. K. Kamalova, 1975, “Pure Spring”, dir. Akhror Akbarkhodzhaev, 1978). From these films it is known that each period had its own theme and they found their artistic embodiment on the screen from the point of view of that period.

In the 1970s and 1980s, children’s and teenage cinematography in Uzbekistan became more active. However, the theme of the school, which is the “center” of the upbringing and education of the younger generation, is the most relevant at all times, including the relationship between the student and the teacher, issues of spiritual, educational and aesthetic education, remained out of sight of filmmakers. However, in the 1960s, domestic filmmakers in the 1960s, where serious problems related to the school theme were revealed, and they are big – w – aroused great interest among the younger audience.

In the Uzbek children’s and youth cinematography, the study of school life is carefully studied – the relationship between the student and the teacher, educational, spiritual and educational issues. Maybe that’s why in 1982 the first school film in the Uzbek children’s and

youth cinema “Excellent mark of someone else’s” (directed by G. Bzarov) was created.

“Excellent mark of someone else’s” writer Farhod Musadzhonov “Do not go free, Alikulov!” created based on the story of how Saifi Alikulov, a 5th grade student, overcomes himself and tries to get an honest assessment regardless of “copying”. The authors associate the change in a teenager with the “excellent” of others. Everyone is surprised that Toylok, who always gets “bad” for dictation, suddenly gets “excellent”. The horse himself knows that “excellent” is not his mark, but he does not dare to admit it.

The experienced director G. Bazarov does not exacerbate the conflict in the film, but brings the hero’s positive experiences. When it is shown that the absence of a family, the temporary absence of a father negatively affects the mood of a teenager, as well as the seriousness of his approach to the duties assigned to him: he takes his brother to kindergarten early in the winter, gives him medicine on time when he is sick, and does not forget to congratulate happy birthday mom. In the film, in parallel with family conditions, the hero’s problems in studies are shown, firstly, this helped to reveal the character of a teenager, and secondly, attention is drawn to the importance of creating a healthy atmosphere in the family – in the upbringing of a child and a teenager.

The hero is working hard on himself in order to “get rid of this pain” from the reproach of classmates, in the language of the character. Finally, Alikulov manages to get a real and honest assessment, and at the performance he wins the respect of his classmates for helping them.

“Excellent mark of someone else” attracts attention as the first film on a school theme, which reflects the study, life, problems and gathering of the younger generation of its time, that is, the spirit of the time within the framework of one student and one class.

The next “Lessons of Tomorrow” (scriptwriter Murad Muhammad Dost, director Akhror Akbarkhojaev, 1983), filmed in Uzbek children’s and youth cinema on a school theme, climbed a step higher in the development of this area.

Director Akhror Akbarkhojaev in his first film “Pure Spring” (1978) drew attention to the importance of the role of adults in shaping the personality of a teenager, guiding his abilities, instilling spiritual and moral education, awakening a sense of goodness and justice. His school-themed film “Lessons of Tomorrow” is also in this direction.

In Uzbek children's cinema, the study of the role of adults in understanding, protecting, supporting and persuading the little man, who comes to life on his own, first began with the film director Damir Salimov, *The Mountains Are Calling* (1972), *These Brave Boys in Car Racing* (1975).

K. K. Paramonova wrote about the focus on creating the image of an adult in children's cinematography: "A big character in a children's film is a very important, urgent problem, – [3, p., 1976, p. 30].

Discussion. The director of the film "Lessons of Tomorrow" Akhror Akbarkhodzhaev also gave an interview to the magazine "Iskusstvo kino" on the eve of filming: "The script interested me in the character of the main character, the young teacher Samadi, and a number of issues raised in it. In it, not only different points of view on the upbringing of children collide, but also different life views of a small pedagogical team. Therefore, although our film is dedicated to children, its heroes will be both teenagers and adults" [4, p. 93].

In reality, both in the script and in the center of the film, there is the image of the main character Samadiy, who graduated from the pedagogical institute and arrived in the village where he was born and raised as a physics teacher. A young teacher, not yet experienced in this field, takes on the responsibility of teaching the most difficult 7th – "B" grade in the school, and this surprises everyone. After all, when even the most experienced teachers refused to lead a disobedient class, known for hazing throughout the entire village of Galatepa, the young teacher willingly agreed to this. The disciples test the patience of Samadi, who at first seems reserved, heavy and modest. But Samady does not address the director and does not call his parents. He conquers children with kindness, sincerity, respect for the individual, finds a way to their hearts without reproaching or reproaching them. The teacher's attitude to life, justice has a positive effect on children. They instill noble feelings of respect for people and responsibility. The "mystery" explains the reason for this change by the old Moysafids of this land. They say that the men in the Samadi family, both father and grandfather, were outwardly gentle, meek and patient, but when the time came, at the most crucial moments, they were resolute and strong-willed.

Director Akhror Akbarkhojaev said in his interview: "I want to show in the film that it is not easy to find the way to the heart of a teenager, it is difficult when not one person, but a whole team is standing in front of him" [5, p. 94; 4, p. 94].

In this film, the director successfully fulfills the most difficult task of working with children and adolescents and achieves his goal by convincingly showing the friendship, solidarity and sympathy of teachers and students. The role of the protagonist Samadi is played by screenwriter Murad Mohammad Dost himself, which makes the film documentary and brings the film closer to real life. It is really a great happiness to have a great friend next to a teenager who understands, supports and guides him. One of the heroes of the film "If we live to see Monday" wrote in his essay: "If you are understood, this is a great happiness."

Unfortunately, it is a pity that the image of a modern big hero who can be imitated by a young audience, who is an example of his high spirituality, is rarely seen on screens, and it is also a pity that there are only a few films on school topics that lay the foundation of knowledge for the younger generation.

From the second half of the 1980s, the screen begins to turn to reality, the negative aspects of life, forbidden topics come to the surface, the "curtain" of the school gradually rises. Directed by S. Nazarmukhamedov "The Genius of One Season" (1989) and Y. Azimov "Pismik" ("The Quiet Man") (short, screenwriters P. Lutsik, A. Samoryadov, cameraman Kh. Khasanov, artist S. Ziyamukhamedov, 1987). In the school film "Pismyk" ("The Quiet Man") reality, adult life is shown through the eyes of a 5th grade student named Nodira. The content of the film is the inability of a 12-year-old teenage girl, brought up in the spirit of folk tales, believing in the victory of good over evil and justice over evil, with the negative events taking place in her school. life. Unfortunately, this topic was not continued by the authors in the future.

One of the trends that has begun to take shape in Uzbek children's cinema in recent years is the interest of creators in the artistic study of the small human psyche, its unique inner world. The director who created in this direction M. Ogamirzaev ("Camilla", 1980, "Bring back my grandmother", 1986) and K. Kamalova ("Will you come tomorrow?", 1980) were praised for their ability to work with five- and six-year-old child actors.

In one of his interviews, M. Ogamirzaev spoke about the care, kindness and sensitivity of parents in shaping the personality of a little person: "I like working with children. They don't play, but live in images, often giving unexpected results. Having trouble with them, I say that I will not make another children's film, and then I think about a children's film again. It's difficult, but very beautiful" (1985).

During the years of independence, this direction was led by Z. Musakov ("Little Doctor", 1998), M. Abdulkholikov ("Speech", "Zoo", 2006), R. Muhammadjonov ("The Old Man and the Grandson", 2008) and N. Abbasov ("Aidinoy", 2008) continued his work.

A child's interest in reading, writing and exploring the world begins early. Only this interest should not fade away. The first school-themed film that explores the inner world of a child in relation to reality was "Alpomis Goes to School" (1977), which was created in Kazakhstan by director Abdulla Karsakboev. The film begins with the events that took place on the eve of the new school year on one of the modern farms of its time. The plot of the picture is simple: the six-year-old Alpomis, who was not accepted to school because of his youth, is shown his interest, desire and dream in the system of events that took place in one month. This dream encourages the child to climb a tree every day, watch the teacher's lessons, and learn the multiplication table on his own. The film assures that the acquisition of knowledge is carried out with the warmth of the heart, the work of the heart, emotional excitement, and that reading is joy, and the lesson is creativity. In a short amount of time, life experience is shown to be achieved through heartbreaking moments of sadness, separation, and joy in a minor character's life.

Each country has its own beautiful nature. This film will be remembered for its beauty, poetics, shown in the depths of national traditions through the eyes of a child.

The theme and typological version of the film "Alpomis goes to school" "Aidinoy" (screenwriter and director Nozim Abbasov, 2008) was continued in the cinema of Uzbekistan of the 21st century, which indicates that this is a task.

In this author's film directed by N. Abbasov, the main character is a small person – a six-year-old girl Aidina. He lives in one of the Uzbek villages with his mother and beloved grandfather. He loves his grandmother with all his heart. Every day he brings food to his grandmother, who sells flowers in the market, dances and pleases sellers and customers.

The authors artistically explored the interest and inner desire of six-year-old children to study and put forward an opinion on the need to maintain such a noble feeling at this time.

However, in the film, the dreams of a little man are shattered. One is not accepted into the 1st grade because he is not a school student. Be that as it may, the diligent girl learns to write and read, dreams of growing up quick-

ly, every day early in the morning she carries a bag full of books and notebooks, and hurries to school with her students. However, Aidinoy's desire to read, write, learn about the world around her and grow up faster is opposed by the headmaster, a major character who is unfamiliar with child psychology. The director does not let Aidinoy into the classroom, but pushes her away... The girl's desire to study, which is now being realized, is facing a number of obstacles. In this picture, the authors carefully oppose the tragedy of life to the little hero, as in the film "Alpomis Goes to School". Thus, the authors show that life experience is acquired through such separations and separations.

Although times change and life moves on, a child is always a child, innocent, in need of help and emotional. It is great if someone supports him and contributes to the formation of his personality. N. Abbasov's film "Aidinoy" explores the delicate scene on which human foundations are built, and continues the tradition of depicting adults protecting childhood in a new form and content in accordance with the new era of development. In this film, such an image is expressed in the image of an aunt who ensures the future of a novice girl, starting with teaching her how to write letters.

In the new era of the 21st century, the possibilities of cinematography are expanding, which can greatly influence the perception and heart of a young viewer. The effective use of its capabilities in educating the younger generation is one of the requirements of the time.

In the new era, life requires that school education be carried out in harmony with spiritual and cultural education, national traditions, and kindness. The film "My School Life" (screenplay by Nurillo Abbaskhan, director I. Muhammadibrohimov, 2021), filmed at the Kozgu film studio commissioned by the Film Agency of Uzbekistan, draws attention to the fact that this topic is being seriously studied and life's problems are boldly exposed.

If we consider the evolution of school-themed films in Uzbek children's and teenage cinema, then the story takes place in the context of one student in the film "Excellent mark of someone else's", "Lessons of Tomorrow" about the relationship between students of the same class and the teacher, spiritual and moral problems, "My school life" is a film that embraces and explores the life of an entire school.

The screenwriter of the film "My school life" is Nurillo Abbaskhan, who has a great life experience. As a result of his long-term observation of the most urgent

topic – the educational process of the younger generation, the relationship between teachers and students, the artist writes a life scenario based on the requirements of today, and expresses his opinion in it. After all, the future of Uzbekistan is knowledge, education and upbringing of today's youth, students, and their fate begins with the primary center of knowledge. From this moment begins the formation of the personality of the child and adolescent, the manifestation of their inner potential, the correct direction of their abilities. Since such a high responsibility falls primarily on educators, this film emphasizes that the most important task must be carried out through love, by finding a way to the heart of a child and a teenager. Love glorifies a person, inspires self-confidence.

In the film "My School Life" two different approaches to educating schoolchildren, two different points of view are the essence of the film. Based on his many years of experience, the school director Rakhmatov advocates the need for love for children and adolescents, and Sharipov, sent from the regional department of public education, advocates the establishment of "iron discipline" in the school. It is known that a screen study of a serious topic required great courage from the authors. After all, it raised a number of problems of concern to the public, and their solution was one of the tasks that could not be postponed.

The protagonist of the film is Rakhmatov, the director of the school, who has many years of experience in the field of pedagogy. It is known that, as we said above, the role of teachers and educators in shaping the personality of children and adolescents, revealing their inner potential, and supporting their aspirations is great. Rakhmatov is such a character in the film. He finds his way into the hearts of not only children and adolescents and puts forward the idea of raising them with love. Also, if he fairly resolves the conflict between the teacher and students or troubles in the family of teachers, Sharipov establishes "iron discipline" in the school and seeks to keep the students in check.

The ability to understand another begins with love. Rakhmatov does not argue with his rival, antipode, does not discuss, does not aggravate the conflict. Perhaps Sharipov is amazed by his ability to find a way to the hearts of children and adolescents, to rally a team of students and teachers on the path of education, to honor the value of a teacher. Finally, she admits that the child needs love...

The film "My School Life" was filmed without any scenery, in one of the Tashkent regions, in a modern

school building, in the era of new technologies. The idea is put forward that the worldview, consciousness and culture of a person of a new era should not lag behind life and should be in tune with the times. The authors approach reality, and in the film, in addition to school life, they artistically explore the difficult fate of women teachers in a family environment in a rural environment, boldly reveal a number of problems.

The image of a big hero in children's and teenage films is one of the most urgent problems. The role of the director of the school, actor Bekhzod Khamroev, in the film "My School Life" is a great achievement. B. Khamroev, who began his career at the Uzbekfilm film studio as a teenager and created a number of memorable images, is currently the most sought-after actor. The image of Rakhmatov is completely opposite to the negative images he created in the films "Big Moon" (director F. Jalolov, 2006), "Aydinoy" (screenwriter and director N. Abbasov, 2008), and in this film he showed new sides his acting talent. This image of a teenager who knows how to forgive his shortcomings and reveal his inner potential, as well as defend the personality of a teacher who opposes involvement in "hashar" in the classroom and command, expressed the thoughts of a wide audience and became an image close to them.

Human nature is complex. Finding a way to the heart of a teenager and being able to be a positive influence, being fair, responsible and demanding is the most difficult task. The film examines the conflict between the 9th grader Umid and the educational director Shodiyeva in relation to her family environment, and the question arises what is the main criterion in the formation of a teenager. First of all, it is connected with the love, kindness and trust of the teacher to the students.

Even the great Alisher Navoi once said that politeness educates humanity in human nature and, as a result, love for people appears in human nature [6, p. 58] (A. Navoi, Tashkent, ed. "Fan", 1970, p.v. 10, p. 58).

"... She (valility – M.M.) brings up humanity in human nature, as a result of valency, philanthropy is manifested in the nature of people."

This confirms that such thoughts about humanity, love for a person are always relevant at all times.

Conclusions. Cinema, the most influential art, has its place in the perfect education of the generation of the 21st century, the new era. However, the fact that this area is left out of the attention of the creators, that only a few films are produced dedicated to the younger generation, and that its educational power is not paid attention, cannot but disturb

the public. The young viewer has the right to demand the most progressive traditions that have developed in the Uzbek children's cinema, ideologically deep and artistically mature films, combined with the spirit of the times.

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Information about the author

Makhsura Takhirovna Mirzamukhamedova, Candidate of Fine Arts, Leading Research Fellow, Institute of Art Studies, Academy of Sciences of the Republic of Uzbekistan

Address: of Institute of Art Studies: Yunusobod District, Mustakillik str. 2, 100029, Tashkent, Uzbekistan

Tel.: +998 (71) 239–17–71

E-mail: Leyli_mirzamukhamedova@yahoo.com; Tel: 998 93–38–099–38