

National Idea Issues in Modern Filmodramaturgy (On the Example of Erkin A'zam's Film Dramas)

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Abstract: This article examines the development of the field of film dramaturgy, the reflection of the issue of the national idea in film dramaturgy. The work of Erkin A'zam in the field of film dramaturgy, the skill of incorporating the national idea into the work are analyzed.

Keywords: Art, cinema, dramaturgy, ideology, literature, talent, director.

Introduction: Uzbek cinema has not been around for long. However, during its almost century-long history, Uzbek cinema has overcome great creative milestones and produced such famous film directors as Nabi Ganiyev, Sulaymon Khojayev, Komil Yormatov, Yoldosh Azamov, Zohid Sobitov, Latif Fayziyev, Shuhrat Abbosov. Almost each of these artists represents a specific era in the history of Uzbek cinema. The best films belonging to their work, in turn, are literal mirrors of this era. It is no secret that, as in literary works, cinema created during the Soviet era is not devoid of the ideological influence of that era. It can even be said that most of the films created from the 1920s to the 1990s, when Uzbek art cinema was born, were created on the orders of the political and social system or under the ideological influence of this system. Therefore, it is natural that these films do not meet today's ideological requirements.

But each work, whether it is a film or fiction, reflects the lives of people of a certain era, the life of society at a certain time. Therefore, it is absolutely not right to completely abandon them, as was the case in the 1910s. These works reflect not only the appearance of Uzbekistan in the 1920s-1980s, but also the life, labor and struggle of people of that era. We also know and love the artists who demonstrated their art in them through these films. Therefore, it is inevitable that these works will remain in the history of our cinema.

But with the turn of history, the times when communist ideas were heard are behind us. If we recall today the

solemn party congresses that took place only twenty or thirty years ago and the lofty words that were spoken there, it becomes clear that all this was done to distract the people, to keep them away from the unresolved problems of life, and to warm their hearts with the rosary of communism.

The current historical period, in which the process of saying goodbye to the communist past and building a new society - a civil society - is underway, also requires major changes in the world of literature and art.

No matter how talented and brilliant the films created in the recent past were, no matter how they were shot by talented and brilliant film directors, these works have fulfilled their mission. Today's society, today's moviegoers need different films. The requirements that today's society places on these works are that they be imbued with a national idea.

This is the complete opposite of the abstract and harmful process of internationalization. Because internationalization leads to the loss of a person's identity, to the deprivation of his national characteristics. The national idea, on the other hand, is aimed at ensuring that the signs and characteristics that make up the national mentality of each people are preserved from generation to generation, and therefore, that art becomes a national phenomenon.

One of the national values, perhaps the first and most important, which "has taken deep roots in the spiritual life of the entire people and has become their spiritual need and life demand," is love for the Motherland. Love

for the Motherland is a characteristic inherent in all peoples. All peoples love their Motherland, dream of its prosperity and well-being, and act in this way. This has risen to the level of national value among the Uzbek people and, in general, among the peoples of the East. Until now, no one knows of any Uzbek who left their Motherland and sought a homeland elsewhere.

But in recent years, as material values have become more important, as well as the ideas about personal life, a stable life, and a happy future have become clearer or have begun to change, the attitude towards the Motherland has also changed. With the emergence of companies and suspicious individuals involved in the migration of citizens to other countries, some of our compatriots have begun to move to the “paradise” United States of America and dream of living in the lap of prosperity and happiness. Now there are quite a few of our compatriots who have changed their Motherland.

The writer Erkin A'zam could not remain indifferent to such unpleasant events that have been observed in the life of our country in recent years. He wrote the dramatic story "Joraqul from Jiydali" for the theater, in which he set himself the task of describing the life of people who consider the United States of America to be the only paradise on earth and dream of going there and living there, and what kind of "paradise" awaits them.

This work was staged at the National Academic Drama Theater of Uzbekistan under the name "Talvasa". The state joint-stock agency "Uzbekkino", considering that the issue raised in Erkin A'zam's work is of great social importance, took measures to screen it before the theater. The famous playwright and film playwright Sharof Boshbekov wrote a screenplay called “Heaven is the Rule” based on this play, and Ravil Batyrov, one of the old figures of Uzbek cinema, created a film of the same name.

Before continuing the discussion about this film, it should be mentioned that the talented Uzbek film director Zulfiqar Musokov shot the film “Vatan” shortly before the film “Heaven is the Rule”. It is worth noting that “Vatan” occupies a special place among the films created by Z. Musokov in recent years on various topics.

In this film, Z. Musokov has risen to the level of an accomplished artist who can skillfully find artistic solutions to large and important social issues and express them using film means. Unlike the heroes of the film “Heaven is the Rule”, the hero of this film does not dream of going to the United States of America, but of visiting his homeland, Uzbekistan, from there. He once, by the will of fate, went to America and spent

most of his life there, and now he is old.

However, it turns out that the reason for this hero's desire to come to Uzbekistan was revenge on his friend who had once betrayed him. This situation, although a little, belittles the hero of the work before our eyes. However, Z. Musokov, despite this, sought to create the image of this hero in the film as a loyal son of his Motherland, and, one might say, he succeeded in this.

There is an important point here. Cinema, unlike fiction, is an art based on the image of action. If Z. Musokov had not based the film on a strong dramatic situation related to revenge, if he had not revealed not only the social, but also the spiritual reasons for the hero's departure to America, neither the work nor the hero would have had such a great emotional impact. That is why the betrayal of a former friend and his blindness and disability as a result of such betrayals bring a breath of fresh air to the work. The idea that the world, whether we call it God, will never forgive betrayal, scoundrels, and traits that humiliate human honor, and that such people will certainly receive their punishment, is not a trivial idea. Consequently, this idea gives the work new artistic power. The hero of the work justifies the fact that his departure abroad was not due to his own betrayal, but to the betrayal and dishonesty of his friend.

In other words, the work encourages us to look at our compatriots who were forced to flee abroad under the threat of massacre and repression during the years of the despotic Soviet regime with a different perspective. In this sense, the hero of the work rises to the level of a large generalized image-character.

The factors that caused some of our compatriots to emigrate to a foreign world, for example, to the United States of America, and live there in the 90s of the 20th century and the beginning of the 21st century cannot be considered the same. However, it would not be wrong to say that most of them are people whose sense of respect for spiritual values has weakened, and who live with material concerns. The film “Heaven is the Rule”, based on the dramatic story of Erkin A'zam, depicts people belonging to this second group and their spiritual crises.

A film should not be the product of the director's creativity alone. A film script is not a work of art that any film director can just write down. It should not be forgotten that the best works of famous Russian and world film directors were created based on the scripts of other film playwrights. If we look at the films created in recent years and warmly received by both film critics and moviegoers, it is clear that they are not “director's films”, but belong to the pens of professional writers and film playwrights.

Despite the fact that in the 20th century Uzbek literature there were such outstanding writers as Oybek, Shaikhzoda, Abdulla Qahhor, Odil Yakubov, Pirmqul Qodirov, Uzbek cinema could not effectively use them. At that time, it was easy and convenient for the leaders involved in film work to invite visiting playwrights from Moscow, such as Vitkovich, Nagorny, Ryabov, Makarov, and submit films based on their scripts to the control of Moscow film censors. They did not even think about the need to create national playwrights.

It is gratifying that over the past twenty to thirty years, Sharof Boshbekov has also fully developed as a playwright. Erkin A'zam, Murod Muhammad Do'st, and after them Yolqin To'ychiyev, Gafur Shermuhammad and other writers joined him. It would not be wrong to say that the creative work of Erkin A'zam, who knew the national life, pains and concerns of the Uzbek people well, and who also perfectly mastered the specifics of cinematography, has led to the rapprochement of Uzbek cinema with the life of the people in recent years, and the introduction of important issues and heroes of the present era into Uzbek cinema.

In this sense, the film "Suv yoqalab", shot by film director Jahongir Qosimov based on the script of Erkin A'zam, deserves special attention.

After Uzbekistan gained independence, the main attention of the country's leadership was focused on the younger generation - the youth, who are the future of Uzbekistan. This is historically based and the only correct path. However, this direction in terms of personnel is not without its subtleties. The fact is that no matter what political and social eras the Uzbek people have lived in, they have preserved their national culture, including morality and ethics, like the apple of their eye. The people have always raised their children on the basis of this national culture, these moral and ethical traditions.

That is why the qualities of patriotism, nationalism, and self-sacrifice in adults formed during the Soviet era are inevitable and unchanging. The aforementioned Jorakul is a representative of this category of people. However, we sometimes seem to forget those who grew up during the Soviet era and served in various spheres of life and are still serving despite their old age. However, society should show due respect and honor to these veterans of labor.

The hero of the film "Suv Yokalab" Bolta Mardon, who once chaired a collective farm (kolkhoz), earned the respect and attention of both the government and the collective farm residents. During his presidency, he did not take off the belt of justice from his waist, did not

think about his personal interests, and did not live a little more than others. In this sense, he is the Uzbek brother of the chairman of the collective farm, skillfully created by M. Ulyanov in Saltykov's film "The Chairman". In the film, we see Bolta Mardon, having grown old or for some other reason removed from the chairmanship, becoming an ordinary person.

The filmmakers focus on just one day in the life of Bolta Mardon. On one of the first days after leaving work, Bolta Mardon sees that his garden is in ruins due to lack of water.

Here, Bolta Mardon, despite the fact that it is Saturday, is holding the reins of his "poor horse covered with sacks" in front of the gate. Seeing his face and hearing his harsh words "Call now!", Sister Musallam, looking at the people on the side that we cannot see, says: "Stay, stay, you will be in trouble." His words were addressed to Bolta Mardon's children, who had learned to live freely during his presidency.

One of the children, who understood his father's purpose, said that he would send five or six trucks of water, meaning that neither you nor my brothers would be bothered. Bolta Mardon's response to this was: "Did your ancestors use trucks to transport water to the garden?!", and earlier: "Look at the condition of the garden, my son! The tree also has a soul, it curses," from his words, we first get a clear idea of what kind of person he is.

On this day, Bolta Mardon sets off with his youngest son to fetch water from Kulokbashi. Until he reaches his destination, he meets and greets people of different classes and ages in the village. The "snag" in Kulokbashi, who "is a water collector", "does not escape from any trouble, has been imprisoned three times", "is a horse-riding fool, and would not recognize his father even if he came back from the dead", as people say, does not let Bolta Mardon get close to the water at first. Orin Jaga, who has been using the value of water in the village for his own benefit, behaves like the mirab played by Obid Jalilov in the film "Nasriddin Bukhara"... In short, Bolta Mardon's journey from Kulokbashi to fetch water from his homestead constitutes the ideological content of the film. On this path, he meets and communicates with villagers who are completely different from each other, with different destinies, different dreams, and different sorrows. In this process, we get to know the various sorrows of people in the Uzbek village. Bolta Mardon appears before our eyes as a just man who has become a balm for people's sorrows and who lifts the burden of those who are in need. With his labor and kindness, many arid gardens drink water. But he passes away before the water reaches his farm.

In the image of Bolta Mardon, Erkin A'zam has skillfully created the image of a wise and selfless leader who has been somewhat forgotten by modern society, but who embodies the best qualities of the Uzbek people.

A few years ago, a journalist asked the great Chingiz Aitmatov: "Why haven't you created a communist image in any of your works? Do you have any intention of creating such an image?" The writer replied: "If I had the intention of creating a communist image, I would have created him as a tragic hero." The hero of Erkin A'zam and the film "Suv Yokalab" in general is such a tragic hero. He remains a shining example of faithful service to the people and the homeland with his entire life and even his death.

Since our society is now faced with the task of educating the younger generation, or more precisely, a well-rounded generation, it would be effective for writers and artists to create images of people like Bolta Mardon in the film "Suv Yokalab" and educate young people on the example of their selfless lives.

The national idea is not something that shackles the will of the creator like the socialist realism method. We feel that he dreams of creating many films of diverse genres and themes, such as "Suv Yokalab", "Jannat Qadadir", "Zabarjad", which have important ideological and social thoughts and ideas at their core, and which serve to educate moviegoers, especially the younger generation, on the values of the independence era.

CONCLUSION

In general, Erkin A'zam took a different path in creating this image. This image does not repeat the images of other women created so far. "Suv Yoqalab" is one of the mature films based on Erkin A'zam's work. The first images show that the events of the film take place in one of the mountain villages. The hero of the work, Bolta Mardon, was the chairman of the collective farm here for a long time. He saw both good and bad. Thinking about the fate of children was also the reason for Bolta Mardon's death. The former chairman is a true father, a person who raised honesty and fairness. All events and images in the film "Suv Yoqalab" are connected to the main character. The conclusion is that Erkin A'zam's dramatic works capture the urgent issues of the time. They skillfully capture human experiences, thoughts, joys and sorrows. These dramatic works remain masterpieces of Uzbek literature and dramaturgy.

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