

Journal of Social Research in Uzbekistan**NEW EXPERIENCES IN CREATING ARTISTIC-PUBLICIST FILMS****Gavkhar R. Nazarova***doctoral student**State Institute of Art and Culture of Uzbekistan**Uzbekistan, Tashkent**E-mail: gavhar2190@mail.ru***ABOUT ARTICLE**

Key words: character, artistic journalism, reconstruction and production, chronicle frame, iconography, dialectology.

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Abstract: This article, based on scientific sources, provides information about art-journalistic documentaries and their features. Historical figure, creator, public figure, politician, military man; A film about a figure of state and society – Islam Khuja - is analyzed.

BADIIY-PUBLITSISTIK FILMLAR YARATISHDA YANGI TAJRIBALAR**Gavhar R. Nazarova***doktorant**O'zbekiston davlat san'at va madaniyat instituti**O'zbekiston, Toshkent**E-mail: gavhar2190@mail.ru***MAQOLA HAQIDA**

Kalit so'zlar: harakter, badiiy-publisistik, rekonstruktsiya va postanovka, xronikal kadr, ikonografiya, dialektologiya.

Annotatsiya: Ushbu maqolada badiiy-publisistik hujjatli filmlar va uning xususiyatlari haqida ilmiy manbalarga asoslanib ma'lumotlar keltirilgan. Tarixiy shahs, ijodkor, jamoat arbobi, siyosatchi, harbiy; davlat va jamiyat arbobi-Islomxo'ja haqidagi film tahlil etilgan.

НОВЫЙ ОПЫТ СОЗДАНИЯ ХУДОЖЕСТВЕННО-ПУБЛИЦИСТИЧЕСКИХ ФИЛЬМОВ**Гавхар Р. Назарова***докторант**Государственный институт искусства и культуры Узбекистана**Узбекистан, Ташкент**E-mail: gavhar2190@mail.ru*

О СТАТЬЕ

Ключевые слова:	персонаж, художественно-публицистика, реконструкция и постановка, летописный каркас, иконография, диалектология.	Аннотация:	В данной статье на основе научных источников представлена информация об арт-журналистских документальных фильмах и их особенностях. Историческая личность, творец, общественный деятель, политик, военный; Анализируется фильм о деятеле государства и общества - Исламходже.
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INTRODUCTION

The human image has become the main hero of the screen since the early days of cinematography. No matter which shot we look at, we see a human figure. It was confirmed in the first movies that various scenes, events, and life events have their meaning when connected with a person-hero.

Realistic depiction of a person has become the essence of cinematography. "Portrait" of a real and concrete human image that happened in life or exists now, with its maximum truthfulness, brightness and spiritual power, is fully embodied in the art of cinema.[1.5].

THE MAIN RESULTS AND FINDINGS

"The Uzbek documentary film also acquired its own national traditions by following a certain historical path, gained great creative experience, and served to reflect human life based on the method of realism," says film critic B. Hasanov.[2.3].

In the recent times, "world documentary research has been paying great attention to journalistic research, various majors in society, political campaigns, the life of celebrities, and the interpretation of life in the form of "glamour". Viewers are turning to documentaries to learn about things they didn't know before. Interest in problematic scientific-popular films has faded," writes film critic S. Sichev [3.4].

For this reason, the creation of art-journalistic films, addressing historical figures and studying their scientific and artistic heritage have become relevant today. This requires more research and creativity from the directors.

In this sense, the experience of the creators of the artistic and historical film Ishaq Khan Ibrat, and the writing of the script by the creators of the world documentary film, based on the established order, at many stages under the supervision of various responsible specialists, has many scientific, artistic, including filmoptimally solves the problem of restoring the linguistics of the historical period.

American writer, screenwriter and consultant David Trotter's textbook "Screenwriter's Bible" analyzes successful and unsuccessful works of American and European cinematography and dramaturgy according to the subject of their dialogues and characters' speech. The author has created

his own system of how the speech in the film script and TV script should be. According to this, the ideal speech in a screenplay:

- Short and slender;
- Expressing the goal and intensifying the conflict;
- Biographical characteristics of the hero - characterizing age, profession, nationality, gender, social and psychological status;

It is suggested that it should represent the period, space, and situation. [4.].

In the feature-journalistic film "Islam Khuja", the author and director tried to minimize the speech of the characters in the post-staged plots and reveal the situation through the actors' organics. But even in this case, dialogues were used in some episodes to fully reveal the idea of the film and to intensify the conflict.

Problems of speech dialectology can also be found in the dialogue "Abdul Khaliq Ghijduvani -Naqshbandi" presented in 2018 (directed by A. Gamirov). Stylistic and lexical mistakes in the speech can throw the image created by the filmmakers out of the molds and create confusion.

As mentioned above, elements of film journalism can be found in most genres of documentary films. For example, in the historical-documentary film "Sword of Truth" (dir. M. Karabaev) presented in 2018, the issue of faith and the struggle of religious ideologies, which are relevant today, was also brought up as an example of the life and work of Abu al-Mu'in al-Nasafi.

Directed by Alexander Gamirov The "Ghijduvani-Naqshbandi" dialogue is a historical-documentary film that logically follows the other, in which there are not only history, but also the clash of worldviews and sects that cause people's debates, and philosophical thoughts about what a noble faith should be. The director Alexander Gamirov emphasizes that the problems of the present day are raised in the historical context in this film.

The President of the Republic of Uzbekistan Shavkat Mirziyoev, in the introduction of his speech at the meeting with creative intellectuals of the country on August 3, 2017, emphasized the importance of the film industry in the deep knowledge of our history, in revealing the humanitarian nature of Islam and in educating the young generation with humanistic ideas, national pride and pride. In addition, at the conference, the problem of covering the life and activities of our great ancestors in cinematography, whose works can provide solutions to current issues even today, was put forward at the conference: "All of us, especially creative intellectuals gathered here, what a great and glorious past we have, what a great We know that we have ancestors and we are always proud of it. For example, do we take Amir Temur, a great general who was not defeated in any battle, do we take Al-Khorazmi, who founded the science of algebra, do we take our grandfather Beruni, who discovered America 500 years before Columbus, do we take Ibn Sina, who created the foundation of medical science in the Middle Ages, Mirzo Ulugbek, who made incomparable discoveries in the field of

astronomy. can we - we can talk for hours about each of these great ancestors who made a great contribution to world civilization and culture.

But, objectively speaking, in the future, such great people, including Imam Bukhari, Imam Termizi, Bahauddin Naqshbandi, Burhoniddin Marginani, Abu Muin Nasafi, poets and thinkers like Alisher Navoi, Babur, etc. did we do something worthwhile? Admittedly not.”[5].

In the above-mentioned speech of the President of the Republic of Uzbekistan Shavkat Mirziyoev, the actual issues of the interpretation of historical images through the film industry were noted. The fulfillment of this task should be equally reflected in documentary cinema as well as artistic cinematography.

2017 under the influence of the above meeting, which paved the way for the rise of national cinematography to a new level, including the reason for creators to start working on historical topics, and the decision of the President of the Republic of Uzbekistan No. PQ-3176, announced on August 7, 2017 - During 2018, 11 historical film scripts were approved by the Art Council of the Uzbekkino National Agency, and six of them, namely, the feature-publicist film "Islam Khuja: The Tragedy of the Reform Minister" (screenplay author - Jorabek Rozmetov, director - Jahangir Ahmedov); Documentary film "Bahouddin Naqshbandi" (screenplay author - Sultanmurad Olim, director - Alexander Gamirov); Documentary film "Sword of Truth: Abul Muin Nasafi" (scriptwriter - Ergash Damirov, director - Muzaffar Karaboev); "Abu Isa Muhammad at Termizy" feature-publicist film (screenplay author and director - Abduhalil Mignorov); The documentary film "Abdulhaliq Gijduvani" (screenplay author - Jafar Kholmominov, director - Alexander Gamirov) and the feature film "Elparvar" (screenwriters Erkin A'zam, Yulkin Tuychiev, director - Abduvahid Ganiev) were presented during 2018. 5 of the 6 films worked on are documentary-journalistic films, and it is noteworthy that before the creation of feature films on historical subjects, work was carried out on their film-journalistic examples. There are specific, constructive reasons for this.

It is known that in film journalism, an image is created on the basis of a combination of many subjective factors, such as the subject, the environment of the depicted period, the artistic solution of creators, film materials, iconographic elements, attitude to reality, speech forms. The creators work on creating new artistic solutions and means of expression in film journalistic works created a synthesis of different genres, methodologies and art forms. A creator's pursuit of innovation within his goal has a positive effect on the development of the field and the acquisition of new experiences. However, it is important that film journalism adheres to aesthetic standards in terms of its subject and approach, and avoids the eclecticism of expressive means and forms. In cases where contemporary issues are presented in a historical context in film journalism, as well as when elements characteristic of the period, nation, and people are widely used, a number of problems related to the application of artistic and expressive tools and the issues of compliance with aesthetic standards arise.

First of all, the fact that the middle-aged and young creators of Uzbek cinematography do not have much experience in making historical films, the fact that no significant films on historical themes have been created in the past 20 years requires practical preparation from the creators for this responsible task. Historical films, especially those that show a long history, require research and development, a professional base, monumental sets, hundreds of mass actors, custom-made costumes, props, extra preparation time, computer graphics, special effects, and therefore a huge amount of money. . Every element that appears on the screen is the product of the work of some creator and is specially prepared for the film. Naturally, this requires the creative team to be responsible for every resource used. The group that received such a project cannot allow the artistic and aesthetic value of the film to decrease due to mistakes in organizational matters or defects in dramaturgy.

In film journalism, working with documents, studying the opinion of experts, the main thing is to find the form of both logical and artistic interpretation by analyzing the conflicting opinions that are always present with historical material, information that is not supported by physical evidence; working on plots created through historical restoration, restoration of characters' plasticity, speech, aesthetic atmosphere, customs, and architecture of the period, along with working on a documentary or art-journalistic film, serves as a preparation for large-scale feature films.

In addition, documentaries, even in cases with a historical theme, require less resources than feature films of this genre. This splits the budget and makes it possible to make several documentaries for the same amount of money as one feature film. Of course, documentaries cannot replace feature films. However, it allows artists to experiment with artistic elements.

It was necessary to partially "idealize" the past, to present the history of the khanates of Uzbekistan in a positive attitude to the younger generation, to emphasize the positive aspects of the environment of the time, to express the idea of the film. Because during the time of the former Union, a one-sided attitude towards the history of Central Asia was formed, the country was shown to be backward, decadent, poor, examples of our rich national culture were looked at with indifference, especially the era of the khanates was interpreted as a time of oppression, crisis and injustice. The reason for these views, instilled in people's minds over the years, is the country's khanate era by contemporaries decadence was understood as the period, and an opinion was formed that "the development of the state today was a result of the Russian invasion." [6].

Bringing to the screen the achievements of our national history that have been forgotten for many years and the positive realities of our past, the theme of the historical project being created is a requirement for every film, regardless of genre.

In the art-journalistic film "Islam Khuja", the creative team consulted with each other, through the experimental method of creating the aesthetics of the cultural environment in Khorezm, the

attributes of the Khanate period were depicted in brighter colors than the original, and a wide audience was able to look at this topic with a new look.

Conclusion. New chapters of our history are opening on the example of films dedicated to our great ancestors. "Of course, art cannot exist without history, without spiritual values, without the past that has become a memory, and this should be seen as an urgent issue of modern national cinema," wrote film critic N. Karimova.[7.206]. Today, Uzbek documentary cinema is on the way to fulfill this task.

So, if the documentary basis of film journalism represents the historical period in accordance with the scientific views, its artistic part describes the cultural and aesthetic environment of that period and helps to fully form the image of the period in the minds of the audience.

Following the work of Russian creators with documentaries made by the world's leading cinematographers, drawing conclusions from their artistic elements, creative works, and continuing their research in our own film journalistic works will have a positive effect on the attention of the modern audience of documentaries.

It is appropriate to consider film journalism as a scientific-practical process on the example of the experience of documentaries on historical topics.

CONCLUSION

The President of the Republic of Uzbekistan, Shavkat Mirziyoyev, has given Uzbek cinematographers the responsibility of creating world-class historical films that meet the demands of the modern audience and, most importantly, in the perspective of our great ancestors, and adequately portraying their work, science, culture, and world civilization. . In the script writing of historical films, scientific sources are referred to more often than in other genres of films. This creates several problems in working with historical facts, interpreting the image of heroes, and constructive construction of events. Of these:

- Inadequacy of documents and information on the history of the country, the fact that the sources studied and compiled during the time of the former Soviet Union were interpreted from the point of view of the ideology of the time, as well as the existence of contradictory, controversial opinions among researchers in their scientific works;
- The difference between a positive character stereotype and a real person in documentaries and feature films;
- Problems of partial reconstruction of linguistics, lexicology and dialectology of historical space and time are especially common in practice.

In film journalism, the scenario is built on the basis of documentary materials. Therefore, figurative solutions in it should be built on the basis of direct facts. Found it necessary to exclude the conflict from the scenario later.

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