

THE THEME OF THE SECOND WORLD WAR ON THE SCREEN (ON THE EXAMPLE OF MODERN UZBEK FEATURE FILMS)

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ABSTRACT

The article analyzes Uzbek feature films created in recent years on the theme of the Second World War, examines trends in the coverage of this topic during the period of independence, as well as creative searches conducted to identify the theme of the war, its achievements and shortcomings. The subject of the analysis were the feature films "Berlin-Akkurgan", "Ilkhak" and "101".

KEYWORDS:- The Theme Is The Second World War, Hero, Feature Film, The Period Of Independence, Domestic Cinema, Idea.

INTRODUCTION

The theme of the Second World War has a significant place in the filmography of our national cinema. We have more than 30 feature films on the subject since 1941, when the Nazis began attacking the countries of the former Soviet Union. Although Uzbek cinema has many years of experience in covering the war, it must be acknowledged that a large

proportion of it (90 percent of the 30 films) dates back to pre-independence times.

Restoration of historical memory of Uzbek cinema in the last 4-5 years [1], After the task of accelerating the study of our history during the Second World War [2], the theme of the Second World War is once again becoming one of the topical themes in our national cinema. If between 1991 and 2018, only Vatan (2006) brought the war theme to the forefront, in the

last four years alone, three films - Berlin-Akkurgan, Ilhaq, and 101 - have focused on the war from different angles.

THE MAIN RESULTS AND FINDINGS

The fact that after a long break, the theme of war is being addressed again in our national cinema, in general, in today's period of socio-political changes, special attention is paid to the coverage of war, which, in turn, requires clarification of certain issues.

First, how should the theme of the Second World War be understood during independence!? For example, Soviet-era war films "adhere to a single ideology, have an educational function, the role of the Communist Party in defeating the enemy, the unity of the Soviet people and the Communist Party, the leadership of the patriotic spirit, heroism and humanity in the image of the Soviet man" [5; 160] prevailed. Now, from today's point of view, which aspects of World War II are worth exploring?

For the first time in the history of war-themed Uzbek feature films, Berlin-Akkurgan (directed by Z. Musakov, 2018) was a war, and an

attempt was made to observe the political and ideological views of the war years and their impact on society from an independent position. State and public figures, who are important political figures, were selected as a means of revealing this.

In particular, the portrayal of two great figures in world history - Adolf Hitler and Joseph Stalin - as participants in the events, was one of the bold steps taken in Uzbek cinema during the independence period. Because in their image there is an attempt to investigate the huge processes that took place in the field of pre-war world politics.

It is noteworthy that in the film there is a one-sided attitude that the supporters of the fascist ideology are to blame for the tragedies of the war years and the tragedies that befell the people, rather, it was revealed through appropriate episodes that the harsh policies pursued in the USSR also had a strong impact. At the same time, it is up to the viewer to draw conclusions about the actions of both positions.

If in the Uzbek feature films on the war in the

Soviet era, the fascist movement was understood only against the background of the attitude of the Soviet people to them, what they said and described about them, the film "Berlin-Akkurgan" put an end to this stereotype, and the representatives of the enemy were brought out as a separate person, a separate destiny and a separate hero. The audience was told what the Nazis were thinking, dreaming and planning in their own language.

In the feature film "Ilkhaq" (directed by J. Ahmedov, 2020) the processes that took place in thousands of Uzbek homes during the war years - losses, shortcomings, the persecution of constant mental anguish was revealed in the example of the family of Zulfiya Aya, who sent her five young sons to the front and lost them. In this picture, too, the terrible traces of the politics of the time left in the lives of ordinary people, the fate of those who lost their humanity under the influence of war and tried to preserve it, in general, various aspects of front life were illuminated in the old form but in a new context. The novelty of the content is that the film boldly shows what the wartime

ideology actually was and what the tragic consequences of cult of personality would lead to.

One such relationship is observed in the conversation between the captive Ishaqjon and the fascist commander. In this episode, on the one hand, if the tragedy of the Soviet government, including Stalin's atrocities against the Uzbeks, is described in real enemy language, on the other hand, Isaac's statement that he came to the war not for Stalin but for his mother and family reveals the fact that our national position is represented. In particular, under the words of the heroes of previous Uzbek films, such as "for the motherland, for freedom", and in his background, the expression of allegiance to the government and the party led to the fact that now the heroes declare that their families have entered the war for peace, from the threshold of the homeland, starting from the family means that loyalty and devotion to the family is true patriotism.

In addition, the film "Everything for the front!" "patriotism and devotion" carried out under

lofty slogans such as it is also pointed out that in fact the people were in exchange for the last loaf of bread.

In the feature film "101" on the theme of World War II, the task was to show the spiritual victory of 101 Uzbek young men, aimed at restoring historical memory and turning it into an experimental weapon in a special concentration camp. On the fate of captive soldiers in our national cinema "Sons of the Fatherland" (directed by L. Fayziev, 1968), "Fatherland" (directed by Z. Musakov, 2005) in films and partly in "Unforgettable Song" (directed by R. Botirov, 1974), "The Story of Two Soldiers" (directed by Z. Sobitov, 1976). Accordingly, although the film "101" does not bring a new direction to the war, it focuses on the issue. In particular, in earlier films, the life of the concentration camps was mainly aimed at exposing the torture of soldiers and thus the oppression of the Nazis, the events of 101 with the Uzbek captives were aimed at interpreting them as great brave heroes.

Second, what should be the main purpose of conveying the events of the war years to

today's generation?

In the film "Berlin-Akkurgan" the leader is to inform about the realities of history by showing the fate of people during the war years.

In the film "Ilhaq", depicting the difficult days of the war, our people need to appreciate our peaceful life today, immortalizing the memory of our ancestors who died in the battles of the front, as well as our faithful grandmothers, such as Zulfiya Aya, who became a great hero on the front.

In 101, attention was paid to reflecting the great courage of the Uzbek youth in the Amersfoort concentration camp to thwart Hitler's plans.

Third, what heroes are needed to bring out the role and significance of the Uzbek people in the Second World War?

Although the film "Berlin-Akkurgan" does not emphasize the extraordinary contribution of the Uzbek people to the victory or the courage of the war, one of the film's protagonists, Kozivoy Shodiev (Hasan Shuhratov), fought the Nazis as a sniper. However, some of the

qualities of the protagonist's character give rise to two different controversies about him.

The first is that the signs of extreme simplicity in Lamb's behavior and speech are so exaggerated that, at first glance, it is possible to accept him as a genius. But if we take into account the individual directing style and similar character paints given to other heroes, the strange aspects of Lamb's character can be understood as a natural element used in the stylistics of the film. The subtlety of the matter is that the example of our ancestors who fought in the Second World War, such as the image of the Lamb, has a heroic character, Can we offer the place of the hero who fought valiantly against the enemy among the Uzbek guys?

The second is that he is not a hero with a strong intellect and deep insight, as an Uzbek young man who defeated the Nazis – although there are many typical representatives who have such qualities – perhaps the fact that a simple young man from the village was chosen leads to the conclusion that even an Uzbek dali-gulu like Kozivoy could touch the hearts of the

fascists and exert their influence.

The main achievement of Ilhaq is that the protagonists are generalized... The image of the mother in the film is not just the image of Zulfiya Zokirova. The scale of the problem and the complexity of the image were the factors that embodied the mother as the epitome of all Uzbek mothers. ... In a word, the mother as a generalized image is a symbol of the mother nation, watching her children on the front, the image of the Uzbek people, who saw behind the front no less suffering than on the front! And the five sons are extraordinary manifestations of courage that show the great power of this great nation! [6; 5]. Such generalized qualities can also be found in the images of Mardon Rais, Mels, Zarifa, Chori.

The concept of the protagonist in the film "101" is not as an individual, rather, it would be more accurate to see it as a community of people united in the pursuit of a common goal, that is, fighting to the last bullet in the Battle of Smolensk, all 101 Uzbek soldiers captured by the Nazis and able to maintain their humanity until the last moment are in fact one hero.

Perhaps this is why none of the young soldiers were given individual character, special qualities that set them apart from others, and purposeful biographical episodes that introduce them to the audience. However, the lack of sufficient resources to substantiate such an approach in the film and the lack of research on the form of interpretation needed to portray 101 young men as the sole protagonist have left the film's idea insufficiently revealing in terms of content.

In addition, the example of the film "101" shows that young actors need to develop skills on the theme of war.

Fourth, what forms are more effective in covering the theme of World War II? "Compared to Soviet-era films, the military films of the last decade differ in form and sharpness of expression. A key factor in this trend is the directors' desire to achieve the realities of life and to portray the scenes of war as real, not as embellished with Soviet ideology" [3; 230]

In the film "Berlin-Akkurgan" an unusual form of coverage of the war is chosen. From the very

first episode, the author likens the unique memories of the war to a dry one, which can be taken as a direct reference to the form chosen for the film. Indeed, at first glance, the events of the film seem to be quite scattered and consist of various episodes resembling a dry one built on a different chronology. However, the events of the film are built on a coherent plot with a clear composition. Simply because the film has an independent structure, but there are three lines that are logically connected to each other, the events may seem a bit confusing at first.

The first line that makes up the overall composition of the film should be called the "Leadership Line". Two states on this line - Adolf Hitler, Henry Himmler, Joseph Goebbels, Rudolf Ges, who belonged to Nazi Germany, Representatives of a group consisting of German Gerring, as well as a plot line with the image of Joseph Stalin, Maxim Litvinov, Alexander Poskryobishev, Vyacheslav Scriabin (Molotov), members of the leadership of the USSR. The second line is the "Line of Intellectuals", which tells the story of such intellectuals as Vsevolod Meyerhold, Mikhail

Chekhov, Zinaida Ray, Maryam Yakubova. Finally, the third line is "Ordinary People", which covers the events associated with the family of Kozivoy Shodiev and Klaus Kyostling. These three lines - "Leadership", "Intellectuals" and "Ordinary People" intersected during the filming of the film and became a coherent plot chain. This form chosen for the film allowed for a wide coverage of the processes of the war years in the example of different strata and circles. That's why in the film, we encounter the image of ordinary people like Kozivoy, who lives in remote villages, ranging from big politicians who ignited the war.

It is also worth noting the formal research on "Color" and "Chronicle" used in the film. For example, the black-and-white and color frames used in the film need to be analyzed based directly on the content of the episodes. It should be noted that all the politically significant episodes in the film are in black and white, and the episodes, which are full of sincere and kind relationships, are expressed in colorful frames.

The use of chronicles also stems from the formal-semantic expression of the film. In fact, the use of documentary chronicles in a feature film is at risk of creating an artificiality in the development of film art and events, most likely, however, the chronicle images used in Berlin-Akkurgan served as an additional medium to complement the content of the protagonists and events.

Another form-stylistic aspect of the film is that the events are accompanied by humorous and comic situations in the general environment. This can be taken as a means of ensuring the dynamics of the plot against the background of serious processes and tragic events related to the tragedies of the Second World War, and as a satirical attitude to the politics of that period.

The events of the film "Ilkhaq" do not have the same complex composition as in "Berlin-Akkurgan", but use the traditional form. Zulfiya Aya, who lost her husband and raised five sons, is happy in her family, and the war, which had begun unexpectedly, cast a shadow over these happy days, drawing Aya's children one by one into the trap of war. At the end of

the event, the war was declared over and victory was announced, Zulfiya Aya sees this victory as a mourning for the death of her five children. In Soviet-era World War II films, while the victory was greeted with great solemnity and joy, Ilkhaq showed an individual attitude to it. That is, the victory in the war was in fact reflected in the millions of victims and members of hundreds of thousands of families scattered like Zulfiya Ayaniki.

The simple and coherent form of the film's events made it possible to accept and understand them without too much difficulty. In addition, the family of the honest and aristocratic Zulfiya Zokirova, the puppet of the politics of the time, Mardon Rais, his selfish and fugitive son, Mels, could not bear the hardships, despite the fact that Zarifa had entered the path of betrayal and was physically crippled, the fact that the plot lines associated with the images of the courier Chori, who undertook the most arduous task, were united in a single goal path served the integrity of the events.

The importance of research in the broadest

sense of the word in the film can be seen even more clearly in the case of 101. The fact that "101" did not take into account this aspect and did not find the necessary form, seriously overshadowed the success of the film.

First of all, the poor mastery of the material on the subject in the film led to the artificiality of the entourage, the non-vitality of the behavior of the protagonists, the violation of the logic of events.

There is also a need for narration in places where the film does not feel the need to fill the visual solution with content, and where the image itself can fully convey the desired meaning, the abundance of over-the-counter comments and commentary also significantly reduced the film's artistic value. Although the events of the film are covered by today's man's recollection of the events of the war years, the narrative tool has not been used in a cinematic style.

In the absence of sufficient knowledge and imagination to shoot a film on the subject of war, the traditional style is resorted to, i.e., the transition to showing historical stamps about

the war that have survived in the public consciousness [4; 211]. In "101" the same path was followed in almost every episode.

Fifth, what national characteristics should be taken into account when creating the image of the Second World War?

In the film "Berlin-Akkurgan" the wife and daughter of the man who was cast as an "enemy of the people", although they are under strict control, The Uzbek family's warm welcome and treatment of them as a family reflected the mentality of the Uzbek people.

"Ilhaq" is a film made entirely in the national style. This can be seen from three different angles. The first is in the exterior decoration, which consists of decorations and dresses. The second is in tradition and lifestyle. The third is, of course, expressed in the character of the heroes.

CONCLUSION

The relationship between the young men led by Hashim, who worked as a teacher before the war in the film "101", and the open prayers for their dead comrades, despite the fact that the

Nazis were deliberately left hungry for a propaganda film, national characteristics emerged in cases where the bread thrown at them was put on their foreheads and they knew the saint.

According to new data, during the Second World War, the total population of Uzbekistan was 6 million 551 thousand people, about 1 million 951 thousand people were mobilized from our country to the war, and more than 538 thousand of them died in battles, more than 158 thousand were lost. How bravely they fought in the flames of war, how brave they were in the victories and battles against fascism, that more than 200,000 of our soldiers and officers were awarded state military awards, 301 Uzbek boys recognized as Heroes of the Soviet Union, as well as 70 of our compatriots awarded the Order of Slava [2]. Restoring the memory of such brave ancestors, passing on to future generations about the Heroes from ordinary Uzbek families and, most importantly, revealing the importance of a peaceful life, showing the terrible consequences of the war, is one of the important tasks of our national cinema. "War

remains a popular topic for feature films" in world cinema [7; 7]. Therefore, the study and research of Uzbek feature films on the war is always relevant.

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