

**THE ISSUE OF HERITAGE IN THE CHARACTERS OF MODERN UZBEK CINEMA*****Tursunmetova Robiya Abdulla kizi****Doctor of Philosophy (PhD) in Art History,  
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**Annotation:** This article examines the fact that in modern Uzbek cinema there is a certain consistency in creating the character of heroes and characters. It is analyzed that the characters on the screen have such characteristics and features that they embody the worldview, spiritual world and national consciousness typical of the Uzbek people, and have a national character.

**Keywords:** Cinematography, modern Uzbek cinema, film, character, national character, personage, issue of continuity, national consciousness, spiritual world, worldview.

The development of modern technologies, the internet, and artificial intelligence is leading to a certain distance from cinema. Films that meet the interests of the viewer and at the same time are artistically perfect, the creation of a contemporary character is becoming an urgent issue throughout the world and remains one of the main factors that attract the viewer's attention and ensure the vitality of a work of art. In the process of the rapid penetration of innovative technologies into contemporary cinema, there is a striving to raise the artistic level of films, for this purpose, attention is paid to the depiction of characters with natural, convincing, and high moral qualities.

Today, in the art of cinema of Uzbekistan, attention is paid to the interpretation of the image of the hero's character not as an ideal person, but as an ordinary person who is not free from shortcomings, and in the image of a contemporary, attention is paid to the image of a person who is lonely in his heart due to infidelity, heartlessness, and dishonesty, but is ready to spiritually fight against various vices. In this process, shortcomings are observed in the interpretation of characters in national films in terms of promoting universal ideas, the ability to think and act globally, and in this regard, attracting foreign specialists and viewers. "If we want to glorify the name of Uzbekistan throughout the world, we must do this first of all with the help of cinema. It is through the art of cinema that we can conquer world screens and thereby gain the attention of the world"<sup>1</sup>. In this regard, the study and analysis of problems arising in the creation of characters in historical and contemporary films filmed in modern Uzbek cinema, and the demonstration of their scientifically based solutions are of current importance.

As an example, if we take the film "The Great Amir Temur" (screenwriters A.Oripov, B.Ahmedov, B.Sodikov, directors I.Ergashev, B.Sodikov, 1998), which was one of the first attempts to create the image of historical figures, the work reflects the period of Amir Temur's youth from 18 to 34 years old. During this period, a person begins to understand the ups and downs of life more deeply, the concept of glorifying true feelings and values is formed, they learn how to interact with people around them, strive to find their place in society, and lay the foundation for their future. The film also depicts the main events of Timur's gradual rise to the big stage, gaining love and respect among the people with his mature mind and intelligence, his

<sup>1</sup> Mirziyoyev Sh.M. The President held a meeting on the development of national cinema art and the film industry // Xalq so'zi. - Tashkent: 2017, December 30.

relationships with his close people and enemies, and finally, the establishment of a powerful empire. In it, the process of our great ancestor's transformation from a young man, initially somewhat inexperienced, observing the diverse relationships of people and drawing conclusions for himself, into a just ruler, reflecting universal human ideas in his appearance and character, is illuminated with a philosophical and psychological approach. This process reflected Timur's ruthless attitude towards the enemies in the country, his iron will, and his humanistic views. This was especially evident in the relationship between Timur and Ilyas Khoja. The filmmakers tried to take a broader approach to the causes of the battle between Timur and Ilyas Khoja, which entered history as the "Battle of Mud."

It is difficult to conclude that the image of this historical figure was fully embodied on the screen due to the fact that B. Mukhammadkarimov did not sufficiently reflect the stature, dignity, and determination characteristic of Amir Temur. This was due to the fact that the directors did not give the actor a specific task. In many shots, the impression arises that B. Mukhammadkarimov is instinctively performing his role. Therefore, it is necessary to continue creative research on the portrayal of the image of Amir Temur on screen.

Poetic cinema, in particular films based on folklore, occupies a special place in the modern cinema of Uzbekistan. Among them is a feature film based on the epic "Alpomish," which embodies the image of a hero, a high ideal of the Uzbek people, has been passed down from generation to generation since ancient times and is considered an unparalleled work in the repertoire of bakhshis, which was released on the big screen in 2000 and led to research on the interpretation of folklore works on the screen during the period of independence. Directed by X.Fayziyev (screenplay by U. Azim), this film fully reflects the unique spirit of the "Alpomish" epic. "The creation of the film 'Alpomish' in new historical conditions is extremely realistic. This hero, created by the people themselves and passed down from mouth to mouth to us, was returned to the people through cinema"<sup>2</sup>. This film encompasses such goals as national self-awareness, portraying the image of highly spiritual ancestors among the people on screen, restoring ancient traditions and customs, and raising representatives of a harmoniously developed generation through the promotion of examples of oral folk art.

The film "Elparvar" (director A.Ganiev, screenwriters A.Azamov, Y.Tuychiev, 2019) also stands out in the heroic-poetic direction. This film, based on the story of A. Azamov, depicts events related to the conquest of Central Asia by Genghis Khan in the late 12th - early 13th centuries and the struggle of our ancestors against the Mongol invaders. The main character of the film, the young archer Muqbil, who fought against the enemy to save his village, is transformed from a young boy thirsting for knowledge into a ruthless fighter against the enemy throughout the film, reaching both spiritual and physical perfection. In the overall atmosphere of the film, a fairytale spirit prevails. The appearance of the image of Jalaluddin Manguberdi in the final part of the film breathed historical truth into the spirit of the film. The film "Elparvar" is valuable for its ability to instill in the viewer's consciousness and heart such high feelings as patriotism, humanism, selflessness, courage, determination, and faith.

In 2019, a film featuring the great scholar, distinguished muhaddith, and faqih Abu Isa Muhammad ibn at-Termizi from our land was released on big screens. In the film "Abu Isa Muhammad ibn at-Termizi," the events of the 9th century, when the hadith scholar lived, were shown on the screen. It should be noted that director A.Mignorov managed to fulfill the

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<sup>2</sup> Khaitmatova S., Abulkasimova Kh. From the History of Art of Uzbekistan: Uzbek Cinema in the Period of Independence. - Тошкент, 2018. - P. 7-8.

complex task of expressing the atmosphere of a long historical period through the locations, costumes, and props in the film. This film can be noted as a documentary film. In it, the director appropriately used the author's text to interpret certain plot events, express the inner psyche of the main character, and describe important moments in his life. Abu Isa Muhammad ibn al-Termizi, thanks to his many years of research and enormous contribution to the science of hadith, is valued, honored, and respected not only in our land but also in many countries where Islam is widespread and developed. This film served to understand him both as a scientist and as a person.

A significant event in understanding the recent past was the film "Voiz" (Yu.Rozikov, 1998). "Voiz" introduced a new direction to the illumination of the historical theme, expanding its genre-stylistic range. The film's events unfold during a very complex period of 1917-1937. The main dramaturgical pillar is the evolution of the main character Iskandar's path from a simple cart driver to a preacher-propagandist of the revolution and the Soviet government, the drama of his thoughts and feelings, and all other events are united around him. Uzbek films like "Voiz" defined such a new ideological position that subsequently films about the past 70 years of life of the Uzbek people were created based on this very position. Particular attention was paid to feature films depicting the Second World War and the atrocities of the former Soviet regime.

One of the bright characters that appeared on screen was the image of Jamshid in the feature film "Man," directed by Yu.Rozikov, who was portrayed on screen as a character with a firm character. This simple, naive story of a teenager is skillfully unfolded by the filmmakers. The main character of the work is a teenage boy Jamshid. His care for loved ones, sense of responsibility, and seriousness in his thoughts and actions indicate that, despite his young age, he is worthy of the title of man. He considers himself responsible for his brother's family, who went to work to earn money.

In the film industry of Uzbekistan during the period of independence, there are feature films with a high level of artistic and aesthetic approach. Among them, the film "Yol bo'lsin," directed by K.Kamolova in 2005, deserves special mention. It embodied the lofty traditions of poetic cinema. The film is distinguished by its ideological and thematic weightiness, philosophical and psychological spirit, rich visual culture, and visual aids. In it, the director's admiration for our country and love for beautiful traditions are evident. The symbolism in the film is expressed not only in its artistic and visual solution, but also in the characters. In the film, the image of the main character Muhabbat, played by the actress Z.Nizomiddinova, is a symbol of the feeling of love, bestowed by Allah, who is humiliated, beaten, deceived by the hero of A. Rametov, who faces difficulties because of him, but still finds a person who wears it on his neck as a precious "bead," and elevates the value of Muhabbat and glorifies her as a woman. M.Abdulkhairrov embodied this image on the screen. The actor was able to demonstrate a philosophical-psychological character in the performance. This character attracts viewers' attention with his half-heartedness, need for love and affection, and thirst.

The film "O'tov" (2007), based on the traditions of poetic cinema, directed by A. Shahobiddinov and screenwritten by Yo.To'ychiyev, holds a special place in the new era of Uzbek cinema. The feature film "O'tov" conveyed through philosophical generalizations the truth that ancient values, embodying the concept of family and the relationship between father and son, can be destroyed by society, the system, and external factors. Only genuine feelings, firm beliefs, and noble qualities can restore him, which is understood through the characters portrayed in the film in a deeply psychological way.



The 1990s and 2000s witnessed significant changes in our society, marking a transition to a market economy. This period encompassed unique achievements and shortcomings. One of the painful problems of the period was migration. "The factors that caused some of our compatriots to move abroad, for example, to the USA, 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 an exaggeration to say that most of them are people who have weakened respect for spiritual values and live with material worries. The film "Where is Paradise," based on the dramatic novella by Erkin A'zam, depicts people belonging to this second group and their spiritual crises"<sup>3</sup> The image of Jurakul (A. Rafikov) is one of the bright characters of the cinema of the 2000s. Jurakul is portrayed as a true patriot, a person who loves his land, values his native village and fellow villagers.

In the new millennium, young artists who have entered the cinema of Uzbekistan and are finding their place are carrying out research that embodies the ideological and thematic basis of expressing on the screen the fate, thoughts, dreams, and aspirations of a person who has become weak, restless, and sick due to various conflicts of life and cruel games of fate, and talking about the increasing disappearance of the concepts of kindness, respect, and honor. One of such creative searches is the film "Hot Bread" (2018) by the screenwriter and director U.Khamdamov. The warmth of hot bread is compared to the heart and love of a mother and other loved ones. It is understood that all the characters in this film are people who are thirsty for this warm bread. The truth about how hearts that don't enjoy the warmth of the heat gradually grow cold is established in the film. Therefore, the thread of warm relationships connecting the main characters in the film - Grandmother, Mother, and Grandchild - is broken.

Many films reflecting social problems in society, changes in the spiritual world of people, and decline were created in modern Uzbek feature cinema. There were also films that openly showed the problems between people, the degradation under the influence of material interests, and sometimes artistically interpreted situations that seemed impossible to say. One such feature film is director J. Kasimov's film "The Giant and the Dwarf" (2003). The state of expressing problems through artistic images, which is one of the main features of social films, was very strongly reflected in this film work. Among the elements that make up the new formation, such as extortion, fraud, the desire for easy profit, resourcefulness in the show business industry, and entrepreneurship, which arose in the current of the renewing society, the characters of Polvon and Zulfiqor stand out, and they are also people who look to the future with hope and optimism.

The 2008 film "The Old Man and the Grandson," created by R.Mukhammadjonov, attracts attention with its richness of acute psychological situations and dramatic situations. This film, one of the first directorial works of screenwriter R.Mukhammadjonov, at first glance seems to reflect everyday issues. However, at the heart of everyday problems, the creator strives to express social thoughts. The film raises the question of what will happen to children of different ages when a father, addicted to wealth, leaves his family and builds another family in the city, leaving his children in the village as living orphans, and the sick mother has no means for either the material support of the family or raising children, and the answer to this is expressed in the formation of adult consciousness after such conflicts in the life of the main character Ganisher.

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<sup>3</sup> Karimov N. National Idea and Some Issues of Uzbek Feature Film. The Nature and Composition of Cinema Telecommunications. Tashkent. 2010. P. 91-92.

In the modern era, the creators of national cinema have begun to proclaim in their films that in the modern era, when the concept of traditional relations between fathers and children, mutual respect, is rapidly developing, it is becoming increasingly devalued, and such vices as indifference, heartlessness, and immorality are escalating. The feature film "Along the Water," directed by J. Kasimov, is one such film. It sings in mournful notes about human dignity. The anguish of the heart caused by the regrets of the main character Bolta Mardon, the regret caused by the negligence of his loved ones, and the confusion caused by the fact that he did not have time to understand the truth of life and the true meaning of life in his old age caused these sad notes to sound in high tones.

During the period of independence, it was revealed that there is a continuity in the creation of characters in the cinema of Uzbekistan. From the point of view of the topic, a number of films were analyzed, the images of the main characters of such films as "Amir Temur," "Alpomish," "Abu Isa Muhammad ibn at-Termizi," "Abdullajon," "Voiz," "Erkak," "Yol bo'lsin," "Chashma," "Dev bilan pakana," "O'tov," "Jannat qaydadir," "Issiq non" were studied, and a consensus was reached. In modern Uzbek cinema, the question of inheritance arose in the interpretation of character. This issue is clearly visible in the interpretation of character. Although the characters' personalities are endowed with unique individual aspects, they are the integrity of a whole nature, complementing and continuing each other, possessing high spiritual values and universal human qualities, and they are created in these films as original representatives of the Uzbek nation. This continuity is especially relevant for the period under study. The cinema of this period needed such heroes, which became a requirement of the era of independence. Such outstanding heroes have become the favorite characters of modern Uzbek cinema. Heroes like Amir Temur, Alpomish, Termizi, Bozorboy, Iskandar, Jamshid, Meliboy, Orzubibi, Dev, Ubaydulloh, Jo'raqul, and Zulfiya, regardless of whether they are historical or contemporary, are the spiritual strength of the Uzbek people.

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