

Conflict-The Basis of the Artistic Integrity of the Film

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Abstract: This article discusses the issue of conflict in dramatic films. In addition, the role and significance of conflict in ensuring the artistic integrity of the film is emphasized. In addition, the film "Aug'on" directed by Yolkin To'ychiev, was analyzed from the point of view of the conflict.

Keywords: drama, conflict, film, genre, artistic integrity, director, playwright, actor, hero, character, pictorial solution.

Scientific research on the issue of conflict makes it possible to solve urgent problems directly related to the provision of the artistic integrity of a film work – film. Shoyad said, "conflict is the heart of drama, the spring (core) that employs the plot of the work, richag, who gives it special strength. Conflict expresses the idea of the work, the creative intentions of the author, the interactions of the characters and the struggle that has taken place between them". Although the nature of the manifestation of conflict has the same significance in the content of films of different directions, it is reflected in different forms, depending on the requirements of the genre. Therefore, when analyzing the issue of conflict, it is advisable to determine exactly which genre the film belongs to and, accordingly, determine its individual aspects.

The genre is an important factor that determines not only the formality, but also the content aspects of the film. For example, certain discrepancies occur between films made in the fantastic genre and melodramas, and this is due to the characteristics of the genre in the first goal. They are interpreted differently according to the requirements of the genre, even if they are based on the same idea. It is in this process of interpretation that the order of construction of the conflict, the way of expression, is also distinguished from each other, to one degree or another, the power of influence.

In particular, among the genres of cinema, psychological dramas on the human psyche, wider and more comprehensive coverage of internal experiences stand out. In films of this direction, when compared with other genres, it is possible to witness the strength of the philosophy of events, the presence of a deep approach to the expression of the character of heroes, the deeper illumination of complex destinies and the processes of human self-struggle. Accordingly, in psychological dramas, conflict is also slightly more pronounced than in films of other genres. It is appropriate to define this as:

- the influence of conflict that arises in the external environment on the life of the hero;
- the fact that the events of the past leave an indelible mark on the fate of the hero and endlessly pursue him;
- the inner struggle of the hero due to his actions and mistakes in the course of his past life;
- priority of spiritual-spiritual confrontation in the introduction of the hero into conflict with other characters;
- the presence of an inner dart that constantly bothers the hero;
- the interweaving of the hero's worldview in the process of analyzing changes in the behavior of other characters.

In this context, filmmaking in the psychological drama genre requires great potential and rich experience from the creators. Not every director can bother to work a cartoon in this direction. Therefore, according to its artistic level and content, psychological dramas are at the top for a while. It is through the evaluation of films of this genre that it is possible to carry out an analytical justification of the potential of national cinema, in particular, film producers, an audit of their real state.

The film “Afghan” (directed by Yolqin Toychiev), which won the recognition of viewers and experts in national cinema.

The director tells the story of the Afghan war, which in the late 1980s brought suffering to thousands of families in our country, claimed the lives of many young people.

The film is compositionally integral, the episodes are well connected, the operator focused on not interrupting frames in the visual solution as much as possible. Not forgetting yesterday, we set ourselves the goal of appreciating the opportunities and conditions of today.

If you see a movie that starts with the events of 1988, you don't see a negative image in it. The main conflict occurs between the existing system and its people. Even Chairman Hesraw Po Latovic (N.To'laho zhaev), taking his life from the war, could silently watch those who rebelled against the regime, or those who remained lonely in all the families of the village.

As noted, the film depicts the aftermath of the war in Afghanistan in the late 80s of the 20th century. This war began in 1978-1979, to which neither Uzbekistan nor Afghanistan were involved. The war, which was going on in the interests of countries that wanted to own a completely different, world map, caused the blood of thousands of innocent people to spill. Especially of the children of our country.

The events of the film take place in a village at the foot of the solimgosha mountain of our country. The development of events begins with the arrival of the military from this village with the coffin of two young men who went to war and died. A breakdown in his psyche arises as the village chairman greets them, as two more families have lost their children. Through this, the main conflict of the film also goes to the surface. When the arriving captain tells the chairman that he must take his son, the chairman objects and is somehow taken away. The captain tells him that he has been taking his son so for four years, in the meantime he could have two children, not one. The chairman replies that “although you do not know our habits, no one will give his daughter to a guy who did not go to the army in US”.

From the words of the chairman, another thin edge in the mentality of our people of that time opens up. Historically, it has long been known that in our land, the protection and protection of the land is considered the sacred duty of every young man. This indicates that our ancestors were ready to sacrifice their lives for the motherland. The film also informs the viewer that the rich historical traditions of our people were preserved even in the colonial era, and that the people imposed the most “supreme punishment” on the young men who did not go to the protection of the land without being in the place of four mulch sow, unconscious. The essence of the contradictions caused by the war in the film is one of the main characters, the wife of Akbar's father – chairman Khisrav Steelovich on the day of the victims of the village Gal (Y.Hamidova) will be known through his dialogue with:

- Who is his dad?
- Who are you saying?
- In the coffin.
- Ha. Son of faizulla?
- Oh my God, Faizullah's only son alone-ya, what will happen now, what kind of ugliness is it, would it not be him in the coffin? Not him-a would have opened the coffin if he were, right?

- The wife, it takes at least a month or two to bring such a coffin from there. Murda does not tolerate such air as her mother. Do you think that the Mayite in the coffin is bust-lying in the whole position. Do you want to show someone a piece left over from their child to everyone?
- E, how much you put...
- What he does not understand-what is left of him... E became Kil-E, take my Chopin
- Lord, what war has it been? Dad, what if there is no one inside the coffin.
- Note, it may also be so, take my chop.

Observing these plots, admiration for peace and freedom Awakens in the viewer, the need to appreciate freedom, a clear feeling of the consequences of dependence plagues. The main confrontation in the film also manifests itself not among people, but as a rebellion of the whole society against the existing system. At the time of all the events in the film, this inner conflict can be observed. The plots on the line of development of events reveal the conflict that arose with the proud child, whose faith kept a strong father from going to war, but who was deeply dissatisfied with it. The following conversation will further clarify our above points.

Dad, What do I have to sit berserk on this mountain now? As always, you decide everything yourself. Do you know what these are called-dezirtir, they say cowardly... All touched my soul.

- Son, you don't understand.
- No, dad, you do not understand, after all, it remains a stamp for a lifetime. For four years, everyone has looked at me as if Ola was looking at a crow, teasing when I walk down the street, saying "negodni", you can't even marry. Because, I did not go to the army. It is better to die than to be so disgraced. Well, why, why should I not serve my homeland.
- Well, bears, this is not your war, this is not your homeland. Your homeland is you, my homeland, my family, your friends, your friends, your friends. If it's a midfielder, then I won't let you score in the first half...

As we have pointed out, this war had nothing to do with the Uzbek ground, and even many did not fully realize why they were going to war.

Along with the consequences of the war, the film also focuses on opening up the national character of the Uzbeks. Male pride, boyish tenderness are the unwritten laws of the mountain, when they are found, a person does not return from anything. Just like Akbar, although he knows that he does not have enough strength, he also does not return from being thrown at Abdullah, who is twice his size, energetic, war-torn, with a stone to his heart.

One of the boxes that must be delivered to the owners is the village teahouse-hairdresser Fayzulla (f.Abdullaev) was his son's coffin. The father, who saw the coffin of his only son alone, does not believe at first, because the coffin is tightly sealed, and it is not allowed to open it. Fayzulla turns to Abdul and tells him to take the coffin back or open it. Unfortunately, the soldier will not allow this. Fayzulla, however, is a giant biyron and does not know who to take Alami from. Then the bitch breaks again in Akbar's head. For seventy years, politics, which sought to subtract the nation from its religion, language, history, national culture, identity, to lose its faith, which was the most powerful power of the people, in the minds of people, at first the person, then forced to worship the party. Each conflict in the film serves to reveal this fact.

Most of the main points that the viewer wants to be told through the work are assigned to the director Fayzulla. Finding himself guilty of what is happening, Akbar goes to Faizulla to apologize. Left in

critical condition after the death of her child, the Teahouse was alone in a dark room talking all the pain she had inside over the joynamoz until she closed her eyes.

- All this lies, from ignorance it is, no one benefits from it, only they, only those, no one else. Who are we himself here, why is this happening. How long, how long do we live like this? Who answers it, who, after all, someone needs to put an end to this mutuality. Of course, of course, after all, until when a person lives as a stranger to his language, to his country. After all, one day after another, the day comes when a person speaks his language without fear, fathers demand a diet for their children. Such a person will be found, who will say bass to all this.

Brother faizulla, forgive me.

- Ha-a. Surely such a day will come, look at me, then your own man will be in your own hands, do not miss this man, fight, fight, fight.

Although unable to see the days of liberation, Fayzulla's intention is to have the feelings of independence in the coming years blown away. How many years did our ancestors live, feeling their language, their land as if they were strangers, or rather, they were forced to do so. The power of the film is that the conscious, thinking person among the viewer is forced to appreciate the cherished blessing of freedom and freedom, to think that it must be preserved.

During the cartoon, through the Houses of the shepherd woman Sheshe and Abdullah, namely the lawns, the embroidery on it, the sozana, the palak, the robes, one can observe the peculiarities of the Uzbek nation and precisely the oasis of Surkhan. Even the doppelgänger on Akbar's head, though a small detail, commemorates the forgotten national traditions of an entire nation. It is similar details and the opposite of national traditions that represent a specific conflict, that is, a signifying symbol against forces trying to lose those. It promotes the fact that a person does not lose his identity even during the period of development and striving for progress. The wedding scene shown at the end of the film is the most successful.

A country whose roots go back millennia thanks to one event, shaking the world with its strength, knowledge, talent, courage and courage, Al-Bukhari, Termizi, Zamahshari, Jalaluddin Manguberdi, who laid the foundations of world development, Beruni, Ibn Sina, Amir Temur, Navoi, Babur and other Uzbek tribes, In one hand a baby, in the other an Uzbek woman, picked cotton, sacrificed her life for her family and nation, resilience manifests itself, will and courage that no man can meet.

"The day you return from the war, she will look forward to when her own mother begins to live without breaking her promise:" We will make your wife. " He eventually returns, not in the groom's clothes but in a coffin. The mother, who has lost her sight, first calls her to her, not knowing that her son has died. Seeing the mother being abused, Akbar laments and tells her that he is your son. Even if she feels it is not her son, she is also holding on to him tightly. This manifests the desire of the heroes for unity, resilience in the fight against natural disasters caused by war.

At the end of the film, the director used material means. People who have been "guests" in their home for years and have lived under someone else's rule become "masters" by breathing freely, and Akbar returns to his home village.

In "Afghanistan," along with war, addiction, will, freedom, courage and human qualities, a sense of love is manifested. We see this in the dialogue of a Russian compatriot with Abdu, who talks about how Samad "died in Afghanistan" on the day his beloved daughter took his place.

In the film, we can see a number of symbolic characters. For example, a serviceman appointed by the government representative responsible for handing over coffins to the owners never uttered a word during the film, nor the vodka-filled cabinet of Rizvongul Sheshi or at least the Akbar radio he carried with him. All these details certainly mean a lot. The image of Adiz Rajabov is especially symbolic.

From the very beginning of the film, when he entered the village and walked among the crowd, his consequences were visible among the people, although the war was actually fought in Afghanistan. With his departure, the war ended, and the people were liberated, and as a result of all conflicts, the heroes found their will and well-being.

Musical harmony in "Afghanistan" plays an important role in expressing contradictions. From time to time, the sounds of a dutor and a club, especially national melodies, sounded from beginning to end, gave a person aesthetic pleasure.

The spiritual development of the younger generation depends on how well it knows the history of the nation. The film "Afghanistan" shows bitter tears and the desire of the people for freedom. It gives us a sense of how many happy days our people have experienced on the cusp of independence in a future generation.

In the era of globalization and a market economy, we can continue to follow the path of our progress, struggling only with the idea that under the influence of a "mass culture" that comprehensively modifies society, including the personal. On this path, the basis is films, pop and other works of art that promote ideas such as patriotism, humanism. And films created in the genre of psychological drama, in particular, life conflicts, encourage each of us to think, look at them and not be indifferent to those topical issues that are raised in the film.

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