

## The Problem of Image Creation in Modern Uzbek Art Films

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**Abstract:** This scientific article discusses the use of artistic solutions in Uzbek feature films made during the independence period, the extent to which they can speak in the "language of cinema", as well as the role of artistic solutions, figurative means of expression in today's cinema. to what extent. It also discusses the progress we have made and the challenges we face in the future.

**Keywords:** cinema, film directing, image, metaphor, figurative expression, artistic solution.

In Uzbek cinema of the period of independence, a school of imaginative thinking and skillful use of artistic and visual means of expression began to emerge to achieve the overall essence of the film. In this regard, many original films produced by order of the Uzbekistan Cinematography Agency have taken the lead. Attempts to explain the author's point of view through images prompted the creation of a number of films that contributed to the development of this field.

In this regard, Ayub Shakhobiddinov, Yolkin Toychiev, Umid Khamdanov, Sarvar Karimov, Mansur Abduholikov and a number of other filmmakers took the leading role in their original films. For example, if we take such films by Ayub Shakhobiddinov as "Parizod", "Rangsiz Tushlar", "Otov", made after independence, then in these three films the fate of a person, his inner experiences are expressed in the subject. - under the specified conditions. We said above that in the film "Otov", from among the people mobilized for a war that does not belong to him, a person stands out who has his own independent opinion, that is, a "person" who does not belong to him. the mixture with the crowd stands out, indicated by the image of a lonely grass. So why is grass so far from the way of life of people? In this case, we can say that the inner world of the main character, his character was depicted in the form of grass. An example of such films is Umid Khamdamov's film "Bread Away". The process of preparing for a big life, as the grandmother and fiancée of the film's main character Zulfiya, is skillfully depicted in the frame of female characters of three generations kneading dough on a plate. We see that the destruction of the tandoor, where Zuvala matures, refers to the destruction of Zulfiya's upbringing. We see that such visual means of expression, figurative language, and elements of artistic design are effectively used in the films of director and playwright Yolkin Toychiev.

The director's films such as "Ilova", "Chashma", "Hayatda", "Masuma", "Two Thousand Songs of Farida" are the leading styles of artistic decision. Considering that the style and thought of these films are at the level of world cinema, the problem of presenting these films to a global audience remains a pressing problem in today's world.

However, these days the number of such films seems to be drying up due to the fact that the money spent cannot justify itself. If we consider that cinema primarily performs the functions of spiritually nourishing a person and filling the void in his feelings, then we can see that this argument is unfounded.

Cinema plays an important role in a person's acquisition of knowledge, and its rich content directly affects the level of knowledge of the population. At the same time, the actual state of affairs in this area indicates the presence of a number of unresolved problems that hinder the rapid development of the national film industry, increasing competitiveness in the global film market, and its promotion abroad. Cinema plays an important role in a person's acquisition of knowledge, and its rich content directly affects the level of knowledge of the population. At the same time, the actual state of affairs in

this area indicates the presence of a number of unresolved problems that hinder the rapid development of the national film industry, increasing competitiveness in the global film market, and its promotion abroad. Abroad and its inclusion in the world film arena. In this regard, in the State Program of 2020, the National Agency “Uzbekkino”, the Ministries of Culture, Justice, Finance and Economic Development and Poverty Alleviation were entrusted with the preparation of the bill “On Cinematography”.

In this bill:

- determination of the main directions of state policy in the field of domestic cinema;
- provide directions, stages and prospects for the development of the industry;
- state support for the production of national film products;
- it is envisaged to determine sources of financing for the National Cinematography Development Fund.

It is quite obvious that cinema is, first of all, an art, and evaluating it as an industry can create ideological restrictions on creative activity. To develop at the industry level, it is necessary to carefully study the field, make films that are equally interesting to everyone, both thematically and ideologically. When original art is created, those who appreciate it elevate it to an industrial level. With non-repetitive paintings created under the guise of “modernity,” he reflected our rich history and was able to fully use all the expressive means of cinema. In particular, we can only attract the attention of the world community to our national cinema with films that are able to fully use generally accepted world standards and means of artistic and visual expression, somewhat moving away from the style of blind narration. This increases the interest of foreign investors in our film art. The strategy of attracting foreign investment in the film industry, the lack of modern marketing research aimed at self-justification and profitability of developed film products, as well as the lack of clearly targeted film production programs lead to high losses for domestic cinema.

In this regard, the team of the artistic council created under the Cinematography Agency of the Republic of Uzbekistan is obliged to show their enthusiasm. It would also be advisable to replenish the artistic council with specialists who know the achievements and needs of modern world cinema.

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