

THE THEME OF WORLD WAR II ON DISPLAY ON THE SCREEN

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ABSTRACT: The article discusses the Uzbek feature films created in recent years on the theme of the World War II, examines the trends in its coverage during the period of independence. Uzbek feature films “Berlin-Akkurgan”, “Ilhaq” and “101” were selected as the subject of analysis.

KEYWORDS: the theme of the Second World War, the hero, the feature film, the period of independence, the national cinema, the idea.

INTRODUCTION

During World War II, the total population of Uzbekistan was 6 million 551 thousand people, about 1 million 951 thousand people were mobilized from our country, 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 much courage they showed in the battles of victory and fascism, more than 200,000 of our soldiers and officers were awarded state combat awards, this is confirmed by the fact that 301 Uzbek boys were recognized as Heroes of the Soviet Union, as well as 70 of our compatriots were awarded the Order of Glory at three levels [2]. One of the significant tasks of our national cinema is to restore the memory of our brave ancestors, pass on to future generations the heroes of ordinary Uzbek families and, most importantly, reveal the terrible consequences of war and the importance of a peaceful life.

The theme of the Second World War occupies a significant place in Uzbek cinema. Moreover, in the last 4-5 years, when the task of the Uzbek cinema was to restore historical memory [1], to continue researching our history during the Second World War [2], the topic of World War II is again relevant. of the topical issues of 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.

How should the theme of the Second World War be understood during the period of independence, when in today’s period of socio-political changes special attention is paid to the

coverage of the theme of war !? 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” [3; 160] prevailed. Now, from today’s point of view, which aspects of World War II are worth exploring?

THE MAIN FINDINGS AND RESULTS

For the first time in the history of war-themed Uzbek feature films, Berlin-Akkurgan (directed by Z. Musakov, 2018) is a war, and an attempt is 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 chosen as a means of identifying this.

In particular, portraying two great figures in world history - Adolf Hitler and Joseph Stalin - as participants in the events was one of the boldest steps in Uzbek cinema since independence. Because in their person there is an attempt to inspect the huge processes that took place in the field of pre-war world politics.

Interestingly, the film reveals through episodes that the war took place and that the tragedies of the war years were not only a one-sided reaction to the fascist ideology, but also the harsh policies of the USSR. At the same time, it is up to the viewer to draw conclusions about the actions of both positions.

If in Soviet-era Uzbek feature films about the war, the Nazi movement was understood only against the background of the Soviet man’s attitude to them, what he said and described about them, the “Berlin-Akkurgan” film put an end to this stereotype. was taken out as a separate hero. The audience was told what the Hitlerites were thinking, dreaming and planning in their own language.

In the feature film “Ilhaq” (directed by J. Ahmedov, 2020) the process of the war in thousands of Uzbek homes - the loss, deprivation, constant mental anguish - is revealed in the example of the family of Zulfiya Aya, who sent her five young sons to the front. This picture also shows the tragic traces of the politics of that time 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 border life. covered in the old form, but in a new context. The novelty of the content lies in the fact that the film boldly shows what the ideology of wartime really was and what tragic consequences the cult of personality would lead to.

One such relationship can be seen in the conversation between the captive Ishaqjon and the Nazi commander. In this episode, on the one hand, the Soviet government, including Stalin, describes the tragedy of the Uzbeks in real enemy language, and on the other hand, Ishaqjon's statement that he came to the war not for Stalin, but for his mother and family reveals the truth of our national position. In particular, under the words of the protagonists of previous Uzbek films, such as "for the motherland, for freedom", the expression of devotion to the motherland, and in the background - devotion to the government and the party, led the way. Now, the fact that the heroes declare that their families have entered the war for peace means that the homeland starts from the threshold, the family, loyalty and devotion to the family is true patriotism.

The task of showing the spiritual victory of 101 young Uzbeks in the feature film "101", created on the theme of World War II, was to restore historical memory, to turn it into an experimental weapon in a special concentration camp. About the fate of captive soldiers in our national cinema in the films "Vatan o'g'lonlari" "Sons of the Motherland" (directed by L. Fayziev, 1968), "Vatan" "Motherland" (directed by Z. Musakov, 2005) and partly "Unutilmagan qo'shiq" "Unforgettable Song" (directed by R. Botirov, 1974), "Ikki soldat haqida qissa" "A Tale of Two Soldiers" (directed by Z. Sobitov, 1976). Accordingly, while 101 does not bring a new direction to the war theme, the problem it focuses on has a distinct approach. In particular, in previous films, the life of the concentration camps was mainly focused on the torture of soldiers and, therefore, the atrocities of the Nazis, while the events of "101" with Uzbek prisoners of war were aimed at interpreting them as great heroes.

CONCLUSION

Currently in the world film industry "war is one of the most popular topics for feature films" [4; 7]. It is important to note that in recent years, significant research has been carried out in Uzbek cinematography in this regard. The main thing is that these studies should realistically look at the realities of the past and try to convey the realities of history to today's audience.

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