

## INTERPRETATION IN UZBEK FEATURE FILMS ON FRONTLINE COURAGE

Aziz A. Matyakubov

Phd Student

Institute Of Art History Of The Academy Of Sciences Of The Republic Of Uzbekistan

**ABSTRACT:** The article focuses on Uzbek feature films that reflect the courage of the Uzbek people on the front lines. The analysis summarizes the directions and artistic interpretations of the courage of the Uzbeks on the front lines.

**KEYWORDS:** War, front line, hero, image, artistic integrity, acting skills, pictorial solution, conflict, character.

### INTRODUCTION

A special direction is the depiction of the frontline courage of the Uzbek people in Uzbek feature films on the war. Films such as “Sen yetim emassan”(You are not an orphan) (1962), “Lelingrandlik jigarbandlarim” (My Leningrad brothers) (1980), “Qadrdon moskvaliklar” (Dear Muscovites) (1981) cover the adoption of thousands of children evacuated to Uzbekistan from war-torn countries, in films such as “Qirq birinchi yil olmasi” (Apple of forty-first year) (1969), “Armon” (Unfulfilled dream) (1986), and “Ilhaq” (Hopefully waiting) (2020), millions of weapons, food, and clothing were made by the labor of women, the elderly, and children who sent young men to war events related to sending to the front were brought to the front lines. In particular, in the feature film “Sen yetim emassan”(You are not an orphan) the courage of Uzbeks in the example of the life of Tashkent blacksmith Shoakhmad Shomahmudov and his wife Bakhri Akramova, who adopted fourteen children of different nationalities [2; 4] was interpreted artistically based on universal ideas.

### THE MAIN FINDINGS AND RESULTS

The plot of the film does not depict children’s father Mahkam and children’s mother Fatima, who are parents of fourteen children, as extraordinary heroes, but shows a simple lifestyle typical of a typical family of the war years: the father goes to work, the mother is busy with household chores, and the children look after them, eager to have fun when the time comes. In

real life, there are no signs of courage in this scene, and it is not yet courageous for a single parent to embrace fourteen children in cash in times of difficulty. The real courage was in giving these fourteen children true parental love. The essence of the film “Sen yetim emassan”(You are not an orphan) is the coverage of this process.

The protagonists of the film - the rise of parental behavior from the domestic to the highest level of human courage - are manifested in three different positions.

First, Through the compassion and kindness of children’s father Mahkam and children’s mother Fatima towards children. Among the episodes that vividly reflected Mother Fatima’s motherly affection were the fact that she remembered her parents being shot by the fascist in a war game, stroking and comforting the unconscious Abram, and responding generously to Zidra’s wounds, the story of Renat trying to find Renat, who has left the house, in disbelief, and to celebrate Zidra’s birthday by paying for a single sewing machine to make her happy and not upset. These episodes show children’s mother Fatima qualities of patience, kindness, forgiveness, and compassion.

Children’s father Mahkam playing with the children, honoring Kolya, who had come to him for asylum, forgiving Vanya, who had bowed down in order to correct his mistake, and hanging the bread that he had eaten for his youngest daughter, Lesya, even in episodes such as Zidra’s birthday, which rose from the mother’s memory, reflected all the father’s love.

The courage of children’s father Mahkam and children’s mother Fatima is even more vivid, especially against the background of their special attention to the upbringing of children. This aspect is the second important position that reveals parental courage. The importance of parenting for parents is clearly stated in the language of children’s mother Fatima, who is ill.

CHILDREN’S MOTHER FATIMA: I wonder what will happen if they take me to the hospital.

CHILDREN’S FATHER MAHKAM: Don’t think of us, wife. Think of yourself, yourself.

CHILDREN’S MOTHER FATIMA: You say so, but 11 kids. We took it, I wonder if we can afford it.

CHILDREN’S FATHER MAHKAM: Lots of it, but we can feed it. Don’t worry. If you and I survive, we will leave them hungry and naked.

CHILDREN’S MOTHER FATIMA: They don’t go hungry, they don’t go naked, I think about raising them all, all of them are different.

Through this dialogue, it becomes clear that what worries parents the most is the upbringing of children, and throughout the film, children's father Mahkam and children's mother Fatima prove that they really care about the upbringing of their children.

While both positions of compassion and upbringing directly express the spiritual courage of parents, the next third reflects the efforts of children's father Mahkam and children's mother Fatima to provide for their children in every possible way, both materially and earnestly.

Children's mother Fatima is standing in line in the pouring rain before dawn, children's father Mahkam gives money to the cinema for the children's happiness, children's mother Fatima's sale of a single sewing machine to celebrate Zidra's birthday, who was mourning the absence of her mother, was the impetus for the courage of the parents who adopted fourteen children during the war years. But the film is not limited to this. By including several characters in the plot, it is possible to compare the parent with other adults.

For example, a stranger who was looking for his aunt Halima and his daughter criticized children's father Mahkam and children's father children's mother Fatima for adopting many children, or the cashier at the cinema demanded money from the child in his own way, in particular, "it is more difficult to bring warmth to the hearts of orphans" [3]. These characters served to illuminate the prototypes of children's father Mahkam and children's mother Fatima as individuals.

The inclusion of a striking conflict from the very first frames of the first episode, the fact that the episode has an independent compositional structure, the presence of individual character paints in each protagonist and the selection of appropriate dialogues served to ensure the content of the film. Due to this, "the film begins with a high dramatic note and is watched with great interest until the last shots"[1; 27].

## CONCLUSION

Therefore, to summarize, the film "Sen yetim emassan"(You are not an orphan) can be justified as follows:

- The film reflects the human courage of the Uzbek people on the front lines;
- This human courage is revealed by the compassion shown by the parents to the children, their upbringing, and their ability to provide financially despite the years of hardship;
- The content and artistic integrity of the film is ensured by four important components: acting, cinematography, music and drama.

## REFERENCES

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