

National Flavour in Contemporary Uzbek Cinema Comedy

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ABSTRACT: The article examines the new era of modern Uzbek comedy, and the characteristics of films directed by Z. Musakov. Each film examines specific types and peculiarities of comedy, skilful use of national colouring in films, the emergence of certain scenes in the new era, and which comedies have been formed in them.

KEYWORDS: cinematography, genre, laughter, national colouring, comedy, comedy movie, director, actor

INTRODUCTION

The comedy genre in filmmaking requires a very serious approach. A slight distraction from the author or director can lead to a comedic image or a completely different genre expression. The subtlety of comedy is that it requires strict adherence to the requirements of genre. Genre is "a peculiar art form" [5; p. 75] that expresses an artistic approach to living material. The laughter in a comedy should not be laughter or exceed the norm. Furthermore, every comedy will have its own audience. This audience often depends on the specifics of a particular region, a nation. Sometimes, events that are funny to one nation may be completely incomprehensible to another. In these comedies, national identity, national colour, comes to the fore.

If we look at the history of Uzbek cinema, we can see that in different periods cinematography has developed in different ways, with varying characteristics at each stage of development. However, the aspect that has survived in Uzbek comedies at all times and expresses its identity has to do with nationalism, national identity. It can be seen even in Protazanov's first comedy "Nasriddin in Bukhara". Subsequent directors such as Nabi Ganiev, Zohid Sobitov, Yuldash Aghzamov, Shukhrat Abbasov, Ali Khamroev, Latif Faiziev, and Melis Abzalov worked hard to develop the genre, and each of them attracted audience with his national colouring. This unique spirit is reflected in contemporary Uzbek comedies. It can mostly be seen in the films of film director Zulfikar Musakov.

Musakov's first big movie was a comedy. Released in 1991, "Letter to Abdullah or Steven Spielberg" marked the beginning of stand-up comedy in Uzbek cinema. The involvement of screenwriter Riksivoy Mukhammadjanov led to a strengthening of the film's national character and an increased audience.

The film is set in a remote village in Uzbekistan in the former Soviet Union. The national characteristics of "Abdullajon" are vividly reflected in the dialogues, actions, characters and attitudes towards reality of the characters. It should be noted that the authors are well aware that the simplicity of villagers and their omnipotence would be the main source of laughter in the film, and comic situations are built in this direction. The creators deliberately try to induce laughter and do so in three directions. First, read the highlighted letter in the title of the film! It is known that in the late 1980s, the famous American director Steven Spielberg made a series of films about aliens descending to Earth. These films portrayed America mainly as the centre of the world, the saviour of all humanity. In response to this approach, the creators of Abdullajon emphasise that aliens can fall elsewhere on Earth, where the only thing that saves humanity is not only physical and mental strength and modern technology but also human kindness. All events are based on this idea. The letter to Spielberg also reads in one form or another, while retaining the same simplicity. The fact that the chairman of the collective farm beats a bee to death while reading the letter at the beginning of the film is the basis for the events that follow, which are both amusing and a little sad. Khusan Sharipov's reading of the Russian letter with an Uzbek accent and his sarcastic use of the kolkhoz chairman's cry of "sit down" as *"vejliyo"* caused unexpected natural laughter in the audience. In Sotiboldi Khudojberdiev - Khusan Sharipov, the process of reading the text, interpreting it and reacting to events with its Uzbek simplicity and richness brought the characters closer to the audience...

In the movie, an amusing second and third directions are given in parallel. One was related to Ivan Ivanovich, head of the Centre for the Study of Celestial Bodies, located in the centre of the Union, and the other was related to unseen and unheard events in the village itself.

The distinctive national character expressed in the performances of the protagonists is very natural, resilient. When the viewer hears the words of the protagonists, he laughs at the thought of hearing and using them in his everyday life, but realises that they are in fact words that do not make sense. In particular, in one of the episodes at the beginning of the film, Bozorboy (Rajab Adashev) is looking for a cow that got lost in a field, and as he has left the place where he constantly grazes, he says to his cow: *"sigir desam, mol ekansan-ku, Oytovoq"*. Of course, when you hear this phrase, people of other nationalities may not understand. However, an Uzbek who uses the word "mol" as an insult in everyday life laughs it off. The peculiarity of the film is that the protagonist does not swear crudely, but gently "insults". A similar phrase, which is very naturally used in everyday life, was asked by the driver (Abror Tursunov) as the chairman (Tuychi Aripov) became increasingly angry. *"Katta holangnikiga"* (to the older aunt). On receiving this answer, the chairman (coming to his senses) asked the driver, who was driving silently, "Where are we going?" When he said this, the driver simply said: "You said it yourself, to the older aunt, that's where we're going." This too is a very natural laugh for the Uzbek public. Indeed, such expressions can be heard many times in the nation.

To give national character through personality and express it as a laughing factor, to say that Bazarvoy complained about the hard life and the need for money is an episode in which Abdullajon multiplies a single banknote into a pot. At first, Bozorboy was delighted and said: *"30,000 in one pot, 60,000 in two, 90,000 in three... I have become a millionaire. AAAA ... Wife! ... Why are you shouting? Don't yell at me anymore! Let's turn the house into a palace, lady, let's build a big house to make everyone jealous. A woman has a lot of money, don't worry about money, a woman has a lot of money. Put this oil on your brother's pine tree. Abdullajon, you sugar, sugar ..."* Bazarboy seems to have lived for years in anxiety about making this house epochal and making money. Though the desire to get rich quick is great, he burns money in pain as he reads the caption "Counterfeit

government tickets are legal". He also cries at the end of the film, apologising for upsetting Abdullah by saying, *"Now everyone in the universe will be unhappy with us."* He does not want to break the law, go against his conscience, besmirch his integrity, the name of heroism.

Many episodes in the film show that sincerity, patriotism and nationalism are ingrained in the blood of ordinary people, so they don't stretch themselves or show off to anyone. One of the characters in the film who epitomises national characteristics is Khalida. At the beginning of the film, Khalida (Tuti Yusupova) opposes her husband bringing a stranger home. Of course, she, like the others, did not know that this boy was from an alien planet and thought he was her husband's son. It is in this initial instance that she envies her feminine husband. He yells at the child and sprays his poison. The house also gathers all the relatives to solve the problem. So what other nation can do this? There is nothing funny about Europe and America except one or two nations close to the Uzbeks in the East! On the one hand, the expression of national characteristics is linked to the choice of an audience; on the other hand, such aspects of a nation are introduced to the audience of other nations through the art of cinema. It is important to note that the authors point to Holida's actions as a trait that others should emulate, rather than as a flaw. After all, even if everyone gathers and discusses it, she is against leaving her child on the street, and the only Uzbek phrase - "what about the child?" - inspires the audience. The fact that Abdulla skips the last part of the film and calls him, looking up at the sky, longing and sad, makes everyone think of his mother. The film is no less valuable in its human aspect!

Of course, in comedy, laughter should not simply be a means of entertainment. Perhaps it should serve a certain idea, conveying the idea to the audience with a subtlety unparalleled in other genres. If you pay attention to the backstory of this film, it is still a favourite despite the fact that this task has been accomplished. That is, the miracles performed by Abdullajon - the flight of ketmons (everyone sits on a ketmon), the growing of giant melons and watermelons, rain when needed, hundreds of laying hens, five or six calved cows, Holmirza leaving the Japanese behind in terms of electronics were "goodies" given to clean people. The chairman, who killed only one bee at the meeting because he was angry, and the Matkovuls, lazy to him because of personal gain, cannot enjoy the benefits that everyone else enjoys. The film teaches the audience, through laughter, that whoever one is, one's heart should be pure above all else. Can convey an artistic and aesthetic idea through simple life events.

The success of Abdullajon and the combination of fantasy comedy and national character that has become the director's inimitable style can be seen in The Little Doctor. In the film, Hayriniso, the mother of Doniyor's protagonist, falls ill. Doniyor, distressed by his mother's illness, laments, "Lord, take me instead of my mother, she has many children, I have no children, I am still young." At this point lightning strikes and hail. So, something is happening in nature. Although he is just a small village child, he is suddenly given a remarkable character. But judging from the episode in question, was he just a kid? No, of course not! He was a pure-hearted boy. While his peers do not yet understand the world and know nothing but play, Doniyor's plea to God and the healing of his mother suggests that the plea of a man with a pure heart, as in 'Abdullah', will be accepted. On the other hand, it implies that the film's compositional device is carefully crafted. After this episode, Doniyor's medical "activities" begin. Initially, he is unaware that he later treats people with heartburn. He does not seek to monetise his character to profit from it. He doesn't expect to benefit those around him. He simply raises his hands and begins to heal. He brings back to life his mother who is on her deathbed and calls for justice for the child who is the villain of his village. He even

grows the hand of his grandfather Tuqson, who died in the war. He even helps Nigora, the granddaughter of the official Shukhrat Shodmonov. At first glance, it may seem that these events do not take place in real life, but the comic characters in the film, the amusing dialogues and the social milieu draw the audience into the events and convince them. Despite his young age, Dilshodbek Kattabekov skillfully plays the role, in which the director's services are invaluable.

The film reveals the problems encountered not only in the lives of ordinary people but also of cyborgs. It is noted that a family, which seems to need nothing from the outside, is disintegrating from within. The problem of disrespect for family values and betrayal prevalent in society is raised. Most importantly, the characters of the main characters are revealed with laughter and change dramatically at the end of the film.

Shodmonov, who believed in his position and the state, distanced himself from humanity, did not pay the salaries of his subordinates, thereby offending people and thinking that everything was in his hands. Murod Rajabov's appearance matched the image of a man who was so selfish, so fanatical, trying to solve all problems with money. Shodmonov, whose business and money had already made him arrogant and 'blind', understood, albeit belatedly, that these faults were leading to the break-up of his family.

He feels in his heart that what Donier said with childlike innocence is true. Although Zulfikor Musakov aims to address the serious problem underlying the film, he is not oblivious to the genre integrity of the film. It is because of the demands of genre that he emphasises the character of the protagonists as well as the issue raised in the film. This can be recalled by referring to the episode when Donier asked for Nigora to recover.

When Shukhrat aka (Murod Rajabov) asked Doniyor (Dilshodbek Kattabekov) what he needed, the little doctor said he needed fresh air, sunshine and clouds. At that time there was fresh air, sunshine during the day, but no clouds were visible in the sky. Shukhrat-aka seriously contemplates the bride's request to do something. It is this episode that is interesting for its naturalness and liveliness. The audience laughs more naturally. After all, Shukhrat Shodmonov, who is used to burning everything out of nothing, is also thinking about a cloud in the sky.

Donier can cure any patient, but finds Nigora difficult to cure. At the heart of this is an idea that needs to be expressed in the film. It is not Nigora who has the disease, but Shukhrat Shodmonov! This man, who engages in illegal activities, believing in his wealth, prestige and acquaintances, does not give money through someone, buys drugs and poisons someone else's child, in short, takes all measures to enrich himself, had a direct link with the criminal world.

The director was able to bring the events taking place in the family to a social level. Shukhrat aka told the complainant (Nozim Tulakhodjaev) that "these judges are in my hands". This was not a joke. He was so opinionated. At this point, the spectator is wary. The fact that those who are responsible for bringing justice to society are in someone else's hands means that society is hurting.

So, through laughter, humour, the film tells great ideas and diagnoses the whole society. As mentioned earlier, laughter is provoked by very natural statements. At the same time, these statements sound like truth, presenting many problems. In particular, Teshavoy's (Karim Mirchodiev) words to Donier (D. Kattabekov) "Don't get upset, Donier, this is a disease of the city, you are a doctor of the village, when you grow up you will learn to cure their disease".

First of all, it is important to understand whether the disease is urban or rural. If so, what would it be like? It is about the sincerity of people, the purity of their hearts, the purity of their feelings in a city where everything is built on interests, real relationships disappear, Nigora's sick grandfather is compensated for his sins. An age-old idea finds expression here. That is, the loved one is paid for the sins he has committed. The clearest example of this can be explained by the work of King Oedipus (Sophocles), written in the fifth century B.C. In the end, the curse of the hen, which Ley took, turned Oedipus into an innocent sinner. Z. Musakov managed to present funny events in harmony with current issues, and the fact that the actors were chosen correctly, that they played the comedy seriously and not as a comedy, gave a natural expression of laughter.

The director's inimitable style moves from film to film with the main characters. In Abdullajon in particular, the events of the film begin with the author's narration of the story, while in "Bomba", the same author's narration took place last year. *"Even 84-year-old eighty fathers don't know this story, which means no one does. Maybe it didn't happen at all, now it's over,"* he said.

The film "Bomba" was made in 1995, and the screenwriters Zulfikor Musakov, Jakhongir Kasimov and Khalil Mingnorov focus on the shortcomings of human characters. Although "Bomba" is the hero of ordinary villagers, as in "Abdullajon" and "The Little Doctor", it is not flaws and inaccuracies in society, but flaws in human nature and, of course, subtle emotions.

Rimma Akhmedova plays the role of a strict and stubborn Uzbek mother-in-law who insists on her word and demands "more" from her daughter-in-law. The film is about mothers-in-law who do not leave their daughters-in-law alone and always demand something from them. No matter what the bride does, the in-laws are brought out on the screen, never tired of looking for flaws and faults. Although some of the faults of the mother-in-law were brought out laughingly, Rimma Akhmedova's outward and inward charm reflected the image of a loving mother and a stubborn mother-in-law. In particular, her loving treatment of her granddaughter and her repeated insistence that her husband not interfere in women's affairs actually demands. He does not hate his fiancée. It just feels that the dream of seeing his daughter Risalat's wedding is put off, then by the bride, then by her husband, then by her son. The bride realises this too. The bride, struck by her mother-in-law's voice, does not resent it.

Father-in-law Mukhammadsoli Yusupov also knows that his wife is in fact kind. So he always tries to side with his bride without hurting her heart. To preserve the family balance, he sometimes turns words into jokes. The pure-hearted and sincere father-in-law also respects the bride.

The bride has a slightly more comic character, and Fatima Rejametova naturally played the part. The excitement of the new brides, the insomnia of the young women, the slightly confused character played by Fatima Redzhametova, who sometimes gets into difficult and amusing situations, sometimes causes laughter and sometimes sadness. In the end, the bride, who falls asleep as soon as her head is on the pillow, is not really a maid, as if she has already forgotten that she is a member of this house.

In episodes such as the daughter-in-law tripping over the samovar while carrying tea to the visiting matchmakers, or when the daughter-in-law falls asleep while preparing food for the visiting guests, or when all family members, even the matchmakers who come, lie on the floor to avoid the explosion when they found out that an unknown body in the yard is a bomb, and while the daughter-in-law manages to fall asleep even then, after which she wakes up to the voice of her mother-in-law and runs to make tea

Excessive demands on the bride have been shown to pervade the character of the mother-in-law. Indeed, when the bride leaves her father's house and moves to a new home, Fatima Rejametova's protagonist acts as a mirror to see how difficult it is for some mothers-in-law who forget that they cannot get used to the rules of the new household.

Although his son Nozim - Fatih Jalolov - does not feature much in the film, the actor's performance is enough to keep him in the memory of the audience. In episodes such as the boy's father who realises it's Bomba and the security guard who first runs into the house, whispers through the window "lie down, bomb, it will explode" or looks for his wife, it's not hard to know that his son Nozim is a small child who is "heartbroken when a sparrow dies". The actions and facial expressions of Fatih Jalolov effectively served to reveal the character of this son

The various flaws and vices that people encounter in the film are projected through the characters, and with the comic situations, they become critical. In particular, the fact that even when an unsuspecting family sees an unknown object in the courtyard when they learn that it is a bomb, rushing in and not knowing what to do, makes the others also clap their hands at their movements in the yard... Or if a passer-by walks through the door and tries to pretend to be a cyborg, but in reality, it's just an ordinary village woman...

Three women in witchcraft dream of their own son when they see the beauty of the track... Even the fact that one of the janitors talked about the ceiling decorations while lying in bed for fear of a bomb exploding in the house was for some a heartbreak, for others a mole's woe... And in the episode when the matchmakers leave the courtyard, the story is told that the woman dressed in gold jewellery took out a sheepskin dress and put it on... The neighbour has a jealous nature and because of this, he may paint the roof and even set off a bomb in his yard.

It should be noted that the example of the rural population reflects not only the people of their time but also their national spirit. For example, a bride's sense of dignity towards her elders, even if it is difficult, will motivate her not to be offended. Her daughter Risolat, Asal Sharipova, is also a girl brought up in family values, respect for her parents and national spirit. He cannot even express his feelings openly. Although he likes it, he cannot openly say it to commander Rustam Sadullayev. Because he was brought up in an Uzbek family, in an Uzbek character.

In the film, cameraman Talat Mansurov and composer Anvar Ergashev used national ornaments and colours. The exterior of the house and its furnishings and courtyard resembles the atmosphere and tone that the people of that time loved. The choice of an environment appropriate and close to the people's nature made the film more "valuable" to the audience.

In the 2015 film "Novda", the director has changed his style slightly. Now, a romantic comedy built on emotions, expressing humour in characters, rather than a fantasy comedy reflected in humorous dialogues, has been born. However, Z. Musakov retained his originality and unusual outlook on life. In a film about a teenager's life, the love triangle took an unexpected turn. Rashid (Abdulgafir Isakhonov) loves two girls simultaneously - Dilshoda (Rakhshona Shodieva) and Zubaida (Gulinur Abdullaeva). This was a childish kindness. Rashid is at the centre of the film. From the cinematic milieu, the audience senses that there is a problem in Rashid's family.

Indeed, the father (H. Mingnarov), who once worked well and was a great artist, has been mentally broken by the blows of life and is still unable to come to his senses. He is disillusioned with society

and has no access to creativity. As a result, his mother (Rano Zokirova) left the village and his eldest son Kamol (Navruz Jumayev) moved to the city. There is chaos in the family.

As the film's title suggests, Rashid is a new breath, a new force fighting for the strength and unity of the family. The film "is full of funny stories, not just anecdotes, but serious ones". The human qualities of the Uzbek people, such as simplicity, humility, sincerity, and justice, taken from everyday life, capture the audience's attention.

At the same time, these characters will make the audience laugh" [4; 40-b.]. In the movie, comedic situations are, for the most part, built on the actors' facial expressions. This is worth recalling with an episode in the film. Grandfather Khusan Sharipov and his grandchildren are cutting apples in the orchard. The girls pass by the orchard. Everyone looks at them. The grandfather asks which of his grandchildren is handsome. If the little grandson says what's on the right, the grandfather says what's on the left. Silence. No one says anything, but the grandson looks at the grandfather in surprise. The old man replies, "I said the one on the left, sit quietly and silent!" It's a masterful blend of precedent comedy and character comedy, prevalent in world cinema. This seemingly simple episode can only be acted out by real comedians.

It should be noted that director Zulfikar Musakov's films have "touching actors and characters". In particular, Fatima Redzhametova's hero, Husan Sharipov's simple storyteller, Toichi Aripov's chairman, Zulfikar Musakov's police hero, and others. There are also plots that move from film to film, for example, the plot of a movie begins with a story where the main characters talk to animals or fauna that talk like humans.

There has been a lot of effort in contemporary Uzbek cinema to make comedy films. There are reasons for this. The most important one is the popularity and the publicity of comedy. Of course, in the post-independence period, along with economic and social changes in Uzbek cinema, there were also economic changes. This was done at the expense of paying for a private film. The fact that the main factor in private cinema is box-office earnings, thus solving the problem of large-scale existence, fuels the desire of such subjects to make money through comedy.

On the one hand, this is their personal and artistic right. However, the genre requirements of a comedy invented only at the box office are not fully respected. Perhaps chasing the public's taste will lead them to greed. Moreover, the risk of having serious domestic problems is high. Zulfikar Musakov's comedies, which tend to nurture the artistic and aesthetic taste of the audience rather than box office receipts, are full of originality and, most importantly, national identity.

In addition, "making a comedy film requires sniping precision, mastery of technique, and the ability to effectively express reality" [7; 41-b.]. In the comedies of Z. Musakov, who received his comedy and professional film education due to his inner talent and artistic need, one can find a consistency of events, precision of details, brightness and uniqueness of characters, brevity, conciseness and naturalness. dialogues.

Fantastic discoveries also seem consonant with the desires of the viewer's heart. Of course, there's no one who hasn't wanted to be a magician at least once in their life, a child who doesn't think about what they could do if they became a magician ... His heroes are such people in the hearts of the audience! They are the people of this nation. Almost all the events in Z. Musakov's comedies take place in the village, parallel to the village and the town. All the charm, simplicity, joy, sorrow,

dreams and hopes of the people are in harmony with the Uzbek who observes them, the people of this nation.

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