

The Role and Importance of Films in the Study of Historical Processes

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Keywords: Historical Processes, Films, History, Literature, Art, Politics, Ethics, Philosophy, Filmmakers.

Abstract: Films have played a significant role in the study of historical processes. They have been used as a tool to educate people about the past and to provide a visual representation of historical events. The importance of films in the study of historical processes cannot be overstated. This article will explore the role and importance of films in the study of historical processes. "If we want to glorify the memory of our ancestors, on this basis we want to sing the name of Uzbek, the name of Uzbekistan to the whole world, we should do this first of all through the art of cinema" Sh.M. MIRZIYOYEV.

1 INTRODUCTION

Films are a powerful medium for conveying information and ideas. They have the ability to transport viewers to different times and places, allowing them to experience historical events in a way that is not possible through other mediums. Films can provide a visual representation of historical events, making them more accessible and engaging for viewers. They can also help to bring historical figures to life, allowing viewers to connect with them on a more personal level.

One of the most significant roles of films in the study of historical processes is their ability to educate people about the past. Films can provide a comprehensive overview of historical events, allowing viewers to gain a deeper understanding of the context and significance of these events. They can also provide insights into the social, political, and cultural factors that shaped historical events.

Films can also be used to challenge and question historical narratives. They can provide alternative perspectives on historical events, highlighting the diversity of experiences and viewpoints that exist within a particular historical context. For example, the film *Selma* provides a powerful portrayal of the Civil Rights Movement, highlighting the struggles and sacrifices of African Americans in their fight for equality.

Another important role of films in the study of historical processes is their ability to inspire and motivate people. Films can provide a powerful emotional connection to historical events, helping viewers to feel a sense of empathy and connection with the people and events portrayed on screen. This emotional connection can inspire viewers to take action and make a difference in their own lives and communities.

Films can also provide valuable insights into the cultural and social context of a historical period, as well as the political and economic forces that were shaping events. For example, a film set during the Great Depression might highlight the struggles of ordinary people to make ends meet, while also examining the political and economic policies that contributed to the crisis.

Moreover, films can help to shape our understanding of history by influencing the way we think about particular events or people. They can provide a powerful narrative that shapes our perceptions and beliefs, and can be used to promote certain interpretations of history.

However, it is important to recognize that films are not always accurate or objective representations of historical events. They can be influenced by a range of factors, such as the personal biases of filmmakers, the need to create a compelling narrative, and the limitations of the medium itself. Therefore, it is important to approach films as one source of

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information among many, and to critically evaluate their accuracy and reliability.

2 FINDINGS AND RESULTS

After gaining independence, the interest of our people to know the history of the language, culture, and values of their country is increasing. It is natural that there is a person who wants to know the identity of his ancestors, his lineage, the history of the village, city where he was born and grew up. The whole world recognizes that the territory that is now called Uzbekistan, that is, our Motherland, was one of the cradles of civilization not only of the East, but also of the whole world. From this ancient and blessed soil, great scholars, noble scholars, scholars, politicians, and generals have grown. The foundations of religious and worldly sciences were created and polished on this land. The complex water structures built before and after our era, and the monuments that have not lost their beauty and prestige to this day, testify to the high level of agriculture, craft culture, memorization and urban planning in our country since ancient times.

A nation with such a great heritage is rare in the world; only a few can compete with us in this regard. We have over 20,000 manuscripts that have survived the tests of time, dating back to the oldest petroglyphs and inscriptions and kept in our archives today. These manuscripts contain history, literature, art, politics, ethics, philosophy, medicine, mathematics, physics, chemistry, and astronomy. Tens of thousands of works related to memorization and farming are our incomparable spiritual wealth and pride.

Recently, articles and various opinions about our national films have been published in the press and on social networks, and the legitimate question "Why don't we create historical films" is raised in them. Thoughts are good. Our history from "Thousands of years ago" would be light atop light if it were sealed chapter by chapter on our video cassettes. Because, as our president emphasised, "We would not be perfect people without memory, and a nation that does not know its history will not have a future." In a survey conducted by sociologists among the general population, when we asked our compatriots on which subjects they think historical films should be made, most of them chose Shiroqni's courage, About Tomaris, Spitamen, Alpomish, Amir Temur, Bibikhanim, Mirza Babur, Ibn Sina, Mirza Ulugbek, Al Bukhari, Az Zamakhshari, Al Fargani, Al Khorazmi, Cholpon, Abdullah Qadiri, Usman Nasir, Islam Karimov and other historical figures expressed

their opinion that films should be made. Although in the last century, films were made about a number of our great scholars, such as Alisher Navoi, Ibn Sina, Moni, Mirzo Ulugbek, Beruni, Hamza, but because they were made during the former Soviet regime, they contain many aspects of history. deliberately distorted. Even with the inculcation of Soviet ideology, smearing of mud on the names of great scientists and patriots, it cannot meet today's demands. In fact, today's movie stars have a great responsibility and a great task. There are so many of our great historical figures who lived in Uzbekistan and made significant contributions to world culture that full-length series about the life, science, creative path, patriotism, genius, dedication of each of them, big each movies can be made. The great son of Uzbek, the writer Abdulla Qadiri, expressed his opinion in his recent work, "It is good to return to Mozi to work." Of course, if the nation does not know its history, it gradually loses its identity and declines. Of course, making historical films requires a lot of money. In the early days of our country's independence, our first president, Islam Karimov, realized whose descendants the Uzbek people are, with the intention of creating national pride in people, to create the film "The Great Amir Temur" about Master Amir Temur, this at the time was sufficient to produce 55 films that met international standards. were hired to separate it in order to create "The Great Amir Temur," a standalone film. But, unfortunately, a mediocre film was created due to the irresponsibility and coldness of the people responsible for the film. The film was widely criticized by film critics and experts. In fact, the film was planned to be created in collaboration with Italian filmmakers, and the director of the film plans to invite Hollywood actor Sean Connery to play the role of Amir Temur. In this situation, the Italian director canceled the contract and refused to make the film after the public and film critics expressed their critical opinions that there is no actor who can play the role of Amir Temur in our country.

We all know what kind of films our creators make. Perhaps, our film stars at that time did not realize that there is a concept of marketing in the world cinematographic art and industry. Maybe they didn't think about who will play the main role, which will make a big contribution to the recognition of the film by the world cinematography, or maybe they had some other goal that we don't know about. We cannot know this now. In any case, after spending a lot of money, in 10-15 years, a film was created, which was never shown on our national TV and radio channels, and the audience has grown old and forgotten about

it. There are still filmmakers who can make films about our great historical figures and scholars.

Creating a historical film alone is a difficult task for one director. For this, several strong directors must work together. Several dozen young directors have to work with them as assistants, with actors in the first, second, third plan, public scenes, lighting team, cameramen, artists, costume and props specialists. In the same way, dozens of skilled and experienced cinematographers, and several dozen young cameramen as their assistants, will have to work as a team and unanimously. In our opinion, today our filmmakers lack this consensus, unity and most importantly, patriotism.

Another important aspect of cinematography is that children's lives should also be filmed. National ideology should be inculcated in our children from a young age. "Farhod and Shirin" and "Layli and Majnun" should be included in their minds rather than promoting films that have escaped the attention of young people. Without disparaging other types of art, it should be noted that today the influence of television and film art is increasing. Therefore, in my opinion, it is necessary to create many cartoons and video films in the national spirit for our little children. So that our children know Uzbek folk tales and our national heroes, Get used to being proud of them. We would like to point out that it is not fair to turn a blind eye to the fact that serious changes are taking place in our film industry in the coming years. There is no doubt that the process of change pleases a person.

Another of its achievements is the discovery of new faces. Another historical news is the shooting of a new multi-part feature film "Mendirman Jaloliddin" dedicated to the life of warlord Jaloliddin Manguberdi. With extensive expertise in producing historical films, the renowned Turkish company "Bozdog Film" shot the "Mendirman Jaloliddin" series. The Board of Trustees of the National Mass Media Fund, Ministry of Culture of Uzbekistan and "Orient Finance Bank" participated in this project. It is no secret to anyone that the shooting of this multi-part film required a lot of courage, hard work and willpower, as well as the difficulties that arose during the pandemic. President Shavkat Mirziyoyev, in his address to the Oliy Majlis this year, emphasized the need to create artistically mature works in the field of cinematography, including the development of a modern film studio and the construction of new cinemas. For this purpose, a lot of money was directed to the sector. In particular, all the pavilions of "Uzbekfilm" have been repaired and the conditions for shooting new pictures have improved. Maskur has equipped a film studio and a documentary film studio

with modern equipment. During the conversation with the creators, the President expressed his views on the study and implementation of the Jakhan film industry, improving the skills of creators, in particular, training young people at the Russian State Institute of Cinematography. The idea of establishing a film studio for children was also put forward. In the interview, "The ground of film education. We need to open a school of this creativity, now we have a desire to make perfect films, but the quality is low. There must be a film about the history of our country. The time has come for this," said the head of state. Of course, there should be historical films, in fact, in the creation of historical films, strengthening the historical knowledge of creators, involving specialists who advise them on historical facts in education, is a factor in achieving quality in the process of creating historical films. Because we aim to educate the young generation in a spiritual way, it is necessary to convey our history to them truthfully and objectively. And in the visual age, this necessity imposes a great responsibility on filmmakers.

Cinematography is a form of artistic expression that is derived from technical means of the craft. It is a crucial part of screen art, capturing real life either directly or through the use of artistic-documentary images and multiplication tools. Other forms of cinematography include television, videocassettes, and videodiscs that are used to show movies to the general public. The appearance of cinematography coincided with that of cinematography. Additionally, cinematography emerged in tandem with scientific and technological advancements and progressively evolved into the most essential field in the contemporary arts, economy, and society.

On December 28, 1895, cinema had its debut in Paris; O. and L. Lumiere were the brothers who invented it. In turn, the advent of this creative movement marked a moment in human history when it gained objective validity. The aesthetic elements of literature, theater, visual arts, and music are blended and absorbed in K., and reality is depicted through the photographic picture in a way that is unique to it. Cinematography has a significant ideological and creative impact on the social, political, and cultural education of the general public. It shapes people's ideas, opinions, and aesthetic preferences as well as their whole spiritual world. D. Griffith Nitti, an American film director, has significantly advanced the field of cinematography. He was the first to employ artistic devices including long panoramas, parallel montages, and wide vistas. In addition, S. Eisenstein, Chaplin, E. Strogeim, K. Dreyer, K. Vidor, and R. Clare made contributions to the growth

of international film. Comedic adventure and horror films dominated the cinematography genre system in the first half of the 20th century. There have been a number of methodological inquiries in film since the 1920s. As an illustration, consider the terms "expressionism," "poetic cinema," "open cinema," and "secret cinema" movement. Subsequently, among other subjects, particular focus was placed on film narratives; an increasing number of films tell a particular tale; in the years following World War II, films by highly skilled post-war European and American cinematographers, particularly Italian neorealism, served as the foundation for screen art. The late 1950s saw important changes in filmmaking, such as the interplay of film and television, and the development of hour-long films. At the same time, television screen creation related to the art of cinema appeared and developed.

The emergence of new cinematography in many countries, such as Asia, Africa, Latin America, and the development of specific cinematographic schools in a number of Western countries ensured the diversity of film products. Film art is rich in genre and style. Various forms of polyphony began to be used in screen art.

In wealthy nations, there has been a resurgence of older genres. First and foremost, there was a discernible return to more classical styles of cinematographic storytelling and melodrama. The evolution of cinematography also got more difficult at the same time due to the widespread use of satellite transmissions, video recorders, videocassettes, and videodiscs, along with the new television system (cable television).

A group of creative professionals, including a writer-playwright, director, actor, cameraman, artist, and composer, create the works of art that are found in films. The director is a major character in the film. The two aspects of filmmaking are production and creation. The film studio is the hub of the motion picture industry. Ready-made films are screened in theaters and on television and are distributed by the film industry. Screen art employs a variety of techniques to convey its ideas, such as frame montage, episodic and large-scale images, camera movements from various perspectives, etc. Art films, scientific mass films, documentaries, and multiplex films are the four primary categories of cinema art. Among them, the feature film is one of the main types of cinematographic art, which is the narration of real or fictional events with the help of executive means of creativity based on a specially written script or reworked fiction (documentary or artistic prose, theatrical dramaturgy, etc.); scientific-popular

cinema introduces viewers to nature and social life, scientific discoveries and inventions. Another important type of cinematography is multiplicative cinema. The most common forms are cartoons and puppets. Pictures or models drawn by the artist, as well as puppets, are moved and filmed. [[Documentary film - captures events and actions. There are genres of cinema such as comedic, historical, dramatic and adventure films.

In 1897, the first motion picture in Uzbekistan was screened in the "Eski Jova" plaza. International film festivals have taken place in Tashkent, Samarkand, Ko'kan, and other towns since 1908. The majority of movies screened in Central Asia were French and American productions that portrayed Oriental exoticism. The 1920s saw the creation of Uzbek national cinema art. In his early documentaries, Khudoibergan Devonov, the first Uzbek cameraman, attempted to capture the way of life, customs, and landscapes of the Khorezm people.

The development of Uzbek cinema began in 1924 with the founding of the Russian-Bukhara enterprise "Bukhkino" and in 1925 with the opening of the film factory "Eastern Star" (known as "Uzbekfilm" starting in 1936) in Tashkent. Nevertheless, the attempt to create a studio and schedule regular filming under the "Bukhkino" firm was unsuccessful owing to a shortage of national staff. Due to their lack of experience and low professional standing, the new wave of Russian cinematographers prevented them from producing films with authentically national themes. Their films, such as "Tower of Death" (directed by V. Viskovsky), "Muslim Girl" (D. Bassaligo), "The Second Wife" (M. Doronin), and others, were merely exotic and promotional in nature, distorting Uzbek life because Russian actresses played Uzbek women, hiding the heroine's inner life and psychological experiences. A great loss to national cinema was the inability to create films using Uzbek prose and dramaturgy; instead, films based on scripts written by Russian experts who are unfamiliar with Uzbek culture were produced. This prevented the genre from developing its own identity until recently and became an immovable barrier to its designation as "Uzbek national cinema".

The information shown in silent films conveyed to the public the perspective of European experts, as these works were written by authors who were not familiar with local customs.

The aesthetic worth of Uzbek film has also risen with the advent of sound. The 1937 sound picture "Qasam," which was directed by A. Usolsev-Graf, showcased Uzbek life and psychology, national performing culture, and dramaturgy based on societal

conflicts. Despite the fact that all of the major roles were performed by Uzbek actors, the work was nevertheless trapped in the age of silent cinema, unable to break away from the lingering effects of its former film culture. Consequently, *Groziya*, which was made at the period, was unable to match the caliber of Azerbaijan's greatest motion pictures.

Young people have developed fresh perspectives on contemporary issues, have gone past preconceived notions and prejudices, and have seen the benefits of taking a poetic approach to the world through Uzbek film. Simultaneously, films that educate city youths and girls—who think that life is nothing more than dancing in coffee shops, love, and gorgeous clothes—have emerged as a new genre in Uzbek screen art.

Uzbek cinema aimed to deepen and clearly depict the social processes occurring in society, as well as to broaden studies in this area. The number and quality of content on screen has increased, and genres have gotten more diverse and powerful in terms of form and content. Conventional content that has become formulaic has also decreased.

For many years, "Uzbekfilm" has supported the dubbing crew by translating and distributing the greatest movies in the world to Uzbek viewers. K. Mirmuhamedov, M. Ganiyev, S. Saidov, B. Haydarov, S. Iskandarov, J. Obidov, V. Kutuykov, and A. Sharapov are some of the pioneers and active players in this subject.

Cinematography is a topic that the Scientific Research Institute of Art History addresses. The Tashkent Art Institute and the N. Ganiyev Film Academy both provide training for filmmakers. The House of Cinematographers since 1966, the Museum of Cinematography since 1972, and the Union of Cinematographers of Uzbekistan (the Union of Cinematographers of Uzbekistan from 1962 to 1996).

3 CONCLUSIONS

In short, films have played a significant role in the study of historical processes. They have been used to educate people about the past, challenge historical narratives, and inspire and motivate viewers. The importance of films in the study of historical processes cannot be overstated. They provide a powerful medium for conveying information and ideas, and they have the ability to transport viewers to different times and places, allowing them to experience historical events in a way that is not possible through other mediums. As such, films will continue to be an important tool for historians and

educators in their efforts to understand and communicate the complexities of the past.

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