



REPRESENTATION OF SYMBOLS IN CINEMA ART

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<p>Received: September 3rd 2022 Accepted: October 3rd 2022 Published: November 6th 2022</p>	<p>This article discusses the fact that the art of national cinema is an important tool that has a strong impact on human consciousness and thinking, public life, as well as the inner world and spirituality of our people, especially our youth. Uzbek films also feature symbolic images.</p>
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National film art is one of the important tools that have a strong influence on the human mind and thinking, on the life of society, and, moreover, on the inner world and spirituality of our people, especially our youth. Film art plays an important role in educating the young generation in the spirit of patriotism, respect for parents, loyalty to our national values, raising our spirituality and expanding people's worldview.

At the recent meeting with representatives of the creative intellectuals of Uzbekistan, the President emphasized that there are many factors that have a negative impact on the development of the industry, along with the achievements made in the national cinematography. It is no exaggeration to say that the decision of the head of our state "On measures for the further development of national cinematography" signed on August 7, 2017 opens the door to great opportunities for the development of Uzbek film art, which has a long history and has followed a unique path of development. (1)

In this important document, first of all, a number of priority tasks were defined, such as strengthening the role and influence of cinematography in the life of our people, especially in the education of young people, increasing its ideological and artistic level, and further improving it based on the requirements of the present time.

We are sure that this decision will be important in the future to raise the spirituality, thinking and artistic taste of young people, to encourage them to do good deeds, and to create screen works featuring national and modern heroes who are worthy of being an example in every way.

The great nationalist writer Abdulla Qadiri, in an article he wrote in 1927 - at a time when the art of cinema was still beginning to spread to different countries of the world - said about this art: "We don't have cinematographers yet. That's why it is necessary to put the writers on the trailer for those who know the

cinema. Then the ability to choose performers plays an important role. When I was an actor, I played the role of Otabek. Because there is no one who knows the character of my hero better than me."(2) Cinema is not only an art, but also an ideology of life. That's why the director is the main figure and the author of the film, and the responsibility before him is huge. (3) "As soon as he starts working on a literary script, the director must "see" all the events and characters in his imagination". (4) The director's worldview and skill level are qualities that determine the aesthetic integrity and level of the film being created. Every director chooses the idea of the films he directs. He puts it on paper with the help of a playwright.

Cinematography is also based on images. "The viewer is first of all affected by the visual aspect of the film and its visual solution. That is why the viewer does not say "I saw a movie" for nothing, writes Kh. Abdugasimova.(5)

In every film skillfully created by the director, there is a content that is expressed in a symbolic sense through a sign, which the viewer has to understand through his wide understanding. For example, a tree is a symbol of family and peace, while in some films, a long road, climbing a hill, and going to the light are symbols of freedom.

The historical film "Gone Days" (1969) directed by director Yoldosh Azamov (based on Abdullah Qadiri's novel of the same name) cannot fail to attract the attention of every viewer, young and old. Every viewer will watch this movie again and again, as if reading the work, with intense interest. The movie is worth watching over and over again, just like Days of Gone is an old novel worth reading again and again.

"They say that it is good to return to Moziy (past) to work. "Accordingly, I decided the theme from the modern, recent days, the darkest and darkest days of our history, the next 'Khan times,'" says Abdulla Qadiri at the beginning of the novel. By the way, the



author did not make the above thoughts in vain. The work reflects the events, social scenes, lifestyle of the 19th century, and this complex historical period is depicted against the background of the tragic love story of the heroes of the work, Otabek and Kumush.

The novel "O'tkan kunlar" (Days of Gone) is an invaluable masterpiece of Uzbek literature. The work is full of elements that glorify our nationality, which we cannot find in other works. In addition, the role of the novel in revealing the life of the time is also incomparable.

In 1969, director Yoldosh Azamov made a film based on the work, in which Olmas Alikhojaev and Gulchehra Jamilova played the main roles, interpreting the symbols of love, family and faith. In the film, Otabek's homely walk between Fergana and Tashkent at night symbolizes his love aspirations and his experiences in reaching his goal.

The feature film "Well" (2014), directed by director Mansur Vasati, was filmed at the Uzbek film studio. It tells the story of the difficult and complicated life of the villagers in the period before the independence of our country. The life views of the host are conveyed to the viewer through various conflicting events.

In this film, "The Well" is represented by true human qualities such as truthfulness, honesty, honesty, sincerity, honesty, hard work, and water is a symbolic interpretation of life. The main character, named Lallay, is a simple-minded, trusting person who digs wells in dry lands and produces water. He understands very well that there is no life without water. His biggest dream is to dig a well with the sweetest water that people need. People around him don't believe him, they laugh at him. But he is persistently moving forward towards his goal. This film reflected the most painful tragedy of the nation and took a deep place in the hearts of the audience.

Lallay summarizes what he has seen and experienced and draws his own conclusion: "I have been digging for radish all my life, and I have not noticed that the well of goodness in people's chest is drying up. It seems that I am trying in vain to hope for good from them...". Lallay finds a well with sweet water, which he has been looking for all his life, near his house. (6) As we mentioned above, the sweet well is the film's symbol of life.

Ayub Shahobiddinov became internationally known with his 2012 film Parizod. A young girl in the form of an angel appears in one of the villages in Uzbekistan and, although she does not speak a word, leaves an indelible mark on the lives of the villagers. The idea of the movie "Parizod" is that even in our time, people with some kind of divine power can appear among us, and while they are alive, they should be appreciated. In this film, the director connected the

value of people with "Parizod", that is, he interpreted the symbolic image of an angel.

As the head of our state said, if we want to glorify our great nation and glorify the name of Uzbekistan to the whole world, we should do this first of all with the help of cinematography. It is through cinematography that we can conquer the world screens and gain the attention of the people of the world in this way. For this, we need to once again use our strength, opportunities, and creative potential. (7).

Every created work in the art of cinema should symbolically express the traditions and national values of our people at the heart of the creation.

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