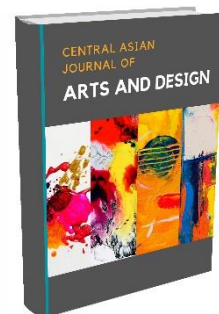




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### Interpretation of Spiritual Complications at the Frontier of the National Cinema

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#### Annotation

The article deals with the interpretation of the tragedies of the rear in Uzbek feature films on the theme of the Second World War. The films "The Memory Grove" and "A Little Man in a Big War" were chosen as the object of analysis. In the course of the analysis, aspects of the coverage of the tragedy of the home front and the interpretation of the characters are considered.

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In the Uzbek art cinema, the tragedies on the front of the Second World War are covered mainly through the spiritual and spiritual complications of the trials that befell people, social-philosophical conclusions aimed at the whole world.

In particular, in the film "Bardosh" ("Tree of Remembrance"), directed by Uchkun Nazarov, these tragedies are revealed as an example of the pain of parents who lost their children during the war. This film was created based on the story of the famous writer Olmas Umarbekov and the dramatic work of the same name. If the main content of the story and play by Husan's father (Sarsonboy in the story, Suleiman the father in the drama) is the delivery of sheep to the owner, then the events of the film consist of the experiences of the father on the way, waiting for his son to go to war. If the story and the play reflect the vices of selfishness, jealousy and hypocrisy in society through such qualities as thrift, honesty and conscientiousness, then in the film "Bardosh" the war itself becomes the leading one, and all the characters and events related to them are aimed at highlighting the consequences of the war through the means of frontline life.

It is reasonable to divide the movie into two parts. The first part contains the events before the arrival of the black letter from Husan's son Mansur, and it is important because it reflects the philosophical and ideological content of the film and the socio-spiritual environment during the war years. In this, especially, the exposition of the film has a special place. The image of a poplar tree, the voice of Husan's father: "Look, these poplars are very tall. We named the first one in his memory on the day we received the black letter from Ismail. Who would have thought that the poplars would grow more and more and turn into a whole grove? One is a big one, and one is a newly planted sprout. The lives of so

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many of our young men have been ruined. For the people of our village, this place is a holy memorial, they visit it every day, and they curse the war".

These thoughts emphasize three different meanings that make up the essence of the film.

First of all, the "turning into an arboretum" of the poplars, which were planted as a symbol of memory, points to the fact that, due to the war, peoples and nations have lost many talented young men, that is, creators of the future, and how many people's lives have been completely destroyed behind them.

Secondly, emphasizing that the lives of these young men were wasted means that these lives were created not for bloody battles, but for happy moments and good deeds, the war deprived them of such a life, and it is a sign that the war is meaningless in general.

Thirdly, the fact that the poplars planted for them have become a sacred memorial emphasizes the need not to forget the memory of the young men who tried to leave a free life for the future generation in exchange for giving up their happiness and good fortune, and to honor their memory.

Although the film does not have highly dynamic events that provide viewership, a complex plot compositional structure, the repetitive daily life style of the characters reveals the inner pains and thoughts of the characters, enriched with deep drama, and their spiritual and spiritual states rich in lyrical and metaphorical experiences.

Husan's daily work is to inquire about his son from the wounded soldiers on the passenger trains that stop at the railway station, and to find his son's family, who has not received a letter for a year, has become the main goal of the father. It is worth noting that in the film "Bardosh" for the first time the image of a father was artistically interpreted as a person waiting for the path of his child. Until then, in films, mothers were mainly shown as victims of longing for a child. First, it is necessary to recognize the professional acting skills of Shukur Burkhanov, who played the role of Husan's father. In the actor's interpretation, father Husan is embodied in the image of a noble, restrained, fair-minded, fair, conscientious, in a word, a brave Uzbek father. Naturally, it is not easy to express the mental state of a person with such a character on a vital and logical basis, because he does not tell others what is going on inside him when he says yes, he does not have a free nature to the extent that he pours tears. In the film, the performance of this task is enhanced by means of several details. For example, Husan's father, who lives with the hope of finding the slightest news about his son, brings the military helmet given to him by a wounded soldier on the train to accompany him in a cart alive. As if carrying his son on the front as a child, smiling like a child, smiling in front of the mirror while wearing the helmet - joy on his face, which has become serious. The fact that he was so happy when he took the simple helmet that he had given to him shows how much Husan was waiting for his son, and how much his feelings of longing had reached. The details such as the last letter from the son who is being cared for by the father, the trains that give him a spark of hope but leave him disappointed every time, and the photo of his son. Who went through hundreds of eyes to find the original with the father, served to reveal the emotional processes in the hero's psyche.

In the context of the details, another important ideological content emerges related to the fact that only hope motivates the people of the frontline to live. Father Husan's old woman, who always sews hats - Mother Zebi's hope is manifested through these hats, which she sews for her son with good intentions, Husan's railway station, except for the letter he wrote to Tashkent inquiring about his son, from the seemingly meaningless things - when counting the carriages, if he gets even, odd, lucky. Believing that it will be the other way around, looking for hope even from counting the wagons confirms that the people of war lived with the power of hope.

In the second part, which makes up the content of the film, these philosophical thoughts are replaced

by philosophical conclusions related to the fact that only humanity and mutual kindness can support people and bring them back to life if the war turns hopes into a mirage. The second part consists of external and internal conflict, including events such as Husan's father receiving a letter about his son's death a year ago, but keeping it a secret from him, Husan's father loving Haydarali as his own son, and trying to return the lambs that he had deposited before going to the front new dramatic situations will emerge.

Two different metaphorical approaches have been usefully used to reveal such changes reflected in the course of events. The first one helped to increase the artistic aspect of the film through external elements. On the day Husan's father received a black letter from his son, there was a strong wind, lightning, heavy rain, lightning killed his son's falcon, which Husan was taking care of. In addition, the father interpreted these circumstances as bringing misfortune, such as thunder, lightning, and the death of the falcon served to exaggerate and artistically reflect the sad environment that came.

The second metaphorical approach is built on figurative meaning. For example, the fact that the poplars planted in memory of those who did not return from the war are simply chopped down and used to make a foreigner's teapot indicates that the lives of young men who went to war were brutally chopped down and sacrificed for someone's goal. Another metaphorical finding is reflected in the shots related to Husan's father going to another country in search of Haydarali in order to hand over the deposit. As the father walks past the ruined houses in another city, the focus is on these same ruins. These houses were once built with high hopes, just as father Hussain were optimistic when he built the family building, when he had children. However, these houses have now turned into ruins, deserted corners, just like Husan father's deserted heart. The war is the sole cause of both misfortunes - houses falling into ruins, Hussan's life being condemned to desolation, and his eyes being strained when he was old. Through this episode, it is revealed through a symbolic comparison that the war separated humanity from its successors, along with material losses; it caused spiritual earthquakes that created a deep chasm in the hearts.

Film director Shuhrat Abbasov, who has created successful pictures on the theme of war and has gained a lot of experience in this field, "A Little Man in the Great War" reveals the changes that have occurred in the life of the society and the reasons that caused them through the misfortunes of a family. In particular, the tragedies in the frontier society are manifested through the medium of three different categories of heroes. In the first category, it is appropriate to include heroes who tried to preserve their humanity despite the hardships of the war (Safo, her mother Sayyora, her father Rustam). The second category, on the contrary, consists of people who took advantage of the war-induced crisis and lost their humanity (Haydar, Lola) in order to satisfy their ego. The last category consists of people who were affected by the socio-political environment during the war years and became victims of ideological and ideological movements (Sanjar, Hamro).

Through the heroes of this category, the research of the mental and psychological conditions of more wartime people, the factors that shaped such people in the society during the war years leads. All of them are concentrated around a teenage boy named Safo, who stands in the center of events. One of the factors that ensure the effectiveness and vitality of the events of the film is the understanding of the life of the front-line soldier through the eyes of an innocent boy.

Safo is the son of the director of the state farm, but he does not hide under the shadow of his father's reputation. His love for art and literature makes him in one place like Charlie Chaplin's hero to cheer

others up, to childish joy, in another place he strives to establish justice in the world like Pavka Korchagin\* in his beloved work, and in another place he observes life tries to do, encourages him to write philosophical poems. In the emergence of such noble qualities in his nature, two important factors can be felt. The first one is that Safo's parents are honest people, and the next one is related to his interest in art, literature, and science, that is, through the image of Safo, the formation of a pure-hearted, truthful and brave generation in society. Whether it is during the war or any other system is directly the personal example of the parents and virtue it is emphasized that it emerges with the calling science. In the film, Safo's desire to be like one or another character is reflected not only in narrative, but also in practice. Especially when he found out that the farm manager Haidar was secretly cashing a large amount of people's property, it was clearly manifested in Safo's efforts to prevent this from loading the cargo that was being loaded on the train.

However, in the grip of a group of strong men, the child is helpless with his head, despite this, he attacks Haidar with a small truck he drives, fights for justice until the last moment, unfortunately, and the cargo is still transported. However, here it is not about the cargo being taken away, but about the fact that Sappho was able to find the courage and determination to resist them, despite such a great danger and danger. Safo, who could not stop the injustice, regrets "If Pavka Korchagin would have been in my place, he would not have let Haidar out of hand. "However, Safo does not reach such a fighting level all of a sudden; various misfortunes transform him from a child flying on the wings of dreams to a person capable of making serious decisions.

In this sense, it is necessary to divide the film essentially into two parts. The first one covers the events leading up to the death of Safo's father, Rustam, who works as a zoo director, and the second one covers Safo's experiences after being separated from the family.

In the first part, the typical incidents of front-line life are reflected: someone receives a black letter from a neighbour who has gone to war; teenage boys go to war and are eager to show great heroism, material shortages in everyday life. However, the main content of the first part is not such typical aspects, but an important social meaning. This meaning is that in the episodes when her father is alive, Safo appears as a cheerful, playful, happy child in a harmonious family, everyone around is sympathetic to her - the head of the farm treats her nicely, even tries to treat her with cream during shortages. Allows her to ride the horses on the farm, Safo has her only concern is to take care of some household chores and spend time with her friends. That is, although the war shortages affected Safo and her family only materially, it did not affect the happiness of the family and Safo's spiritual and spiritual world. The real troubles began after the death of the head of the family - the father, and the war separated hundreds of thousands of people from the heads of the family, so by showing the tragedies that befell Safo and her family after the death of her father. The tragic fates of these hundreds of thousands of families who were actually separated from the heads of the families will be revealed.

One of the most noteworthy aspects of the first part is related to the appearance of the character of Safo's father - Rustam. Rustam is a physically fit man who works as the director of a state farm. In the first episodes, it can be seen that he loves his wife very much, and he is very affectionate towards his family. However, the special aspects of his character and his life principles are revealed for the first time in the event of bringing the cream.

A jar of cream is placed in front of Rustam, who is waltzing with his wife as a family gathering. After

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\* The name of the character in Lermontov's "The Hero of Our Time" .

seeing the cream, Rustam's face, who was just sitting in a happy mood, becomes serious; he pours the cream handed in the bowl back into the jug with a spoon, and sharply orders the cream to be returned to the place where he brought it. He angrily states that this cream was given to him as a bribe, and that the head of the farm tried to buy it with this gift because he was the director of the state farm. On top of that, in order to protect her nephew Sanjar, who brought the cream, the woman who lied that "I told you to bring the cream because we were helpless" and had the guts to say "I would have built a better family with someone else" slapped her face. Refusal of cream means that Rustam values honesty above all, despite the financial shortage, he does not abuse his position as the director of the state farm, he conscientiously approaches his work, and he does not want to spoil his family, while slapping his wife confirms that he is an honorable person. This small episode shows the qualities of Rustam's nature, and shows that corruption and hypocrisy are not rooted in society, and it depends on acting with integrity and determination like Rustam.

Another proof that it was not easy for noble people like Rustam at the front is that Rustam wants to go to the front, he feels like he is in a shelter while others are dying in the war, he says that people are ashamed to look at his son's face. He considers his place to be in the battlefield. Rustam is able to bear and withstand any physical and material difficulties, but because of his desperation, he caught and beat a person who robbed trains loaded with food: "If you can steal from him, we know that he will be full of cream every day. Heydar said, listen, director, you show your strength at the front, you bought a permit with money to avoid going to war, you are a dishonorable and dishonest person". Rustam, unyielding in his tireless work and heavy responsibility, dies heartbroken by people's slander. His death shows that it was not easy for honorable people even on the frontline, and that the accusations made by people to believe in various incitements and slanders caused them to become very honest, conscientious people. Rustam was the conscience of the society, an enforcer of justice, an honest leader, a loving leader to his family, his death deprived the society of such power, and the saddest part was that the society itself, without knowing and understanding it, caused the death of brave people like Rustam. The next part of the film is also focused on reflecting the consequences if there are no people like Rustam in the society.

This is primarily reflected in the trials of Rustam's wife Sayora. Unfortunately, the accusations made against Rustam haunt his family after his death, so Sayora avoids people's talk and works hard at first on a farm, in a warehouse, then in a kitchen, and then at a railway station. In fact, she graduated from the Moscow Conservatory with a higher education and dreamed of becoming an actor. Perhaps, if she had lived in a different time and environment, her dreams would have come true and she would have become a famous person. However, because of the war, she not only lost her husband, but also had to sacrifice her dreams for her family. The war also turned the intellectuals into black workers, without intellectuals, society will not develop, which means that the war undermined the progress of humanity and created the ground for people with diplomas like Sayora to be despised.

Safo, who became a witness to the terrible events in the front town, turns from a boy flying on the wings of dreams into a man who begins to understand the low heights of life. It can be felt that Safo has grown spiritually in the process of starting to smoke cigarettes in his late father's pipe, later rebelling against Haidar, whom he was afraid of at first, strictly controlling his mother's behavior, and earning money independently. The fact that all the events revolve around this little person - Safo - at the time of the Great War, also means the metaphorical meaning of the film's title. Although Safo is small in age, he was able to do things that adults did not have the capacity, strength and will to do - he fights against injustice and injustice as much as possible and thereby strives to contribute to the change of society for the better. - It is okay, on the contrary, adults who engage in any kind of humiliation for the sake of their own personal gain are lowly people, little people who are not needed by anyone.



The death of Rustam was the impetus for the intensification of conflicts, the opening of the way for Haidar's cruel deeds, the fall of misfortunes on the head of Sayora, the transformation of Safo from a playful child into a person capable of understanding life. Through the film, it can be seen that war makes people selfish, brutal, and alienates them from humanity. In the film, the realistic image of the society is revealed in a wide aspect during the war for justice on one side and honest people like Rustam who strives to establish justice on the other side are dying. The fact that this society has produced corrupt generations like Sanjar, sent base and faceless copies like Haidar to the war, defamed chaste women like Sayora, produced treacherous and unfaithful miracles like Lola, turned talents like Hamro into lunatics, and thrown young people with pure hearts into great trials with dreams like Safo is reflected in the high artistic interpretation.

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