

*Khaitmatova S.A.*

*Associate Professor, Department of Art, State Institute of Culture and Art of Uzbekistan  
Candidate of Art History*

**Annotation.** In the article, analyzing the history of the origins of film studies and film criticism, the ways of their development in the context of interdisciplinary science, special attention is paid to the current tasks of modern film studies. The works of historians and theorists of world cinema, including Russian and national ones, are examined from a historiographical perspective. The experience and achievements of Uzbek film scholars and film critics and their contribution to the development of cinematography in Uzbekistan are especially traced. Particular attention was paid to the experience and achievements of Uzbek film scholars and film critics, as well as their contribution to the development of film art in Uzbekistan, especially the training of the younger generation of film experts.

**Keywords.** Cinematography, cinematography art history, cinematography, film criticism, analysis, cinema, film, history, theory, problem, trend, film process, tasks.

### ЎЗБЕКИСТОНДА КИНОШУНОСЛИК ФАНИНИНГ ЗАМОНАВИЙ ДОЛЗАБР ВАЗИФАЛАРИ

*С.А. Хайтматова*

*ЎзДСМИ “Санъатишунослик” кафедраси доценти,  
санъатишунослик фанлар номзоди*

**Аннотация.** Мазкур мақолада киношунослик ва киношуносликнинг келиб чиқиш тарихи ёритилган ва уларнинг ривожланиш йўллари фанлараро кесимда таҳлил қилинган ҳолда бугунги кундаги шу фаннинг долзарб вазифаларига алоҳида эътибор қаратилган. Жаҳон кинематографиясининг етакчи тарихчилари ва назарийчиларининг, шу жумладан рус ва миллий асарлари тарихий контекстда кўриб чиқилади. Айниқса, ўзбек кино мутахассислари ва кино танқидчиларининг тажрибаси ва ютуқлари ҳамда уларнинг Ўзбекистон кино санъати ривожига қўшган ҳиссалари, айниқса, киношуносликнинг ёш авлод профессионал кадрларини тайёрлаш масалаларига ҳам эътибор берилган.

**Калит сўзлар.** Кинематограф, кино санъати, санъатшунослик, киношунослик, кино танқидчилик, таҳлил, кино, фильм, тарих, назария, муаммо, тенденция, кино жараён, вазифалар.

### АКТУАЛЬНЫЕ ЗАДАЧИ СОВРЕМЕННОГО КИНОВЕДЕНИЯ В УЗБЕКИСТАНЕ

*Хайтматова С.А.*

*доцент кафедры «Искусствоведение» ГИИКУз,  
кандидат искусствоведения*

**Аннотация.** В статье, анализируя историю зарождения киноведения и киноcritики, пути их развития в контексте междисциплинарной науки, особое внимание уделяется актуальным задачам современного киноведения. В историографическом разрезе рассматриваются труды историков и теоретиков мирового киноискусства, в том числе российского и национального. Особое внимание было уделено опыту и достижениям узбекских киноведов и киноcritиков, а также их вкладу в развитие киноискусства Узбекистана, особенно вопросам подготовки молодого поколения специалистов-киноведов.

**Ключевые слова.** Кинематограф, киноискусство, искусствоведение, киноведение, киноcritика, анализ, кино, фильм, история, теория, проблема, тенденция, кинопроцесс, задачи.

Film studies is a multifaceted and interesting interdisciplinary field that includes elements of scientific research, philosophy, art, sociology, psychology, history and cultural studies, man-made art. This science has developed cinema as an art, a media tool and a real and artistic mirror of society.

Contemporary film studies does not limit itself to the analysis of films, but also examines the cultural context in which they are made and consumed. It helps us understand how cinema reflects socio-cultural changes and trends and how it affects our lives and perception of the world.

Film studies is considered as a science that has studied the problems of film dramaturgy, film direction, cinematography skills, actors' skills in films, film music, cinematography, sound direction, costume painting, make-up artist and other issues for years, and has played a great and important role in the history of cinema, its formation and development.

In the course of the emergence and development of the cinematography, at various stages of its transformation from entertainment to an art form, there was a need not only to watch films, but also to analyze them and think critically. During the 20th century, new theories emerged in film studies. Some researchers considered cinema an elitist art. Along with film studies, film criticism began to appear. By the 1930s, the cinematographer as a complex and absolute object began to be explored in studies of the art of cinema, among prominent theoretical works. In this research work, the silent period of film art is studied. And in England, the first world film history book was published. German film critics R. Arnheim and Z. Krakauer continued their film studies later in the United States. The French film critic J. Sadoul created the 6-volume book "World Cinema History" (1946) [7]. The 4-volume book "History of Cinema Art" by the famous Polish film critic E. Teplitz serves as a great resource for the science of film studies. In addition, the French film critic A. Bazin's book "What is cinema?" is considered an absolute classic of film criticism and film studies. A. Bazin was one of the first to understand cinema as a separate art, different from theater, photography, etc [2, p. 285]. He put forward the idea that cinema is the director's art. The filmmaker, according to Bazin, is the creator of this film. A. Bazin expressed many critical and theoretical opinions in this book [8, p. 9-10].

As the art of cinema developed, the study of its expressive means, its nature and artistic possibilities began. By the 1960s and 1970s of the 20th century, film studies began to be thoroughly studied in the field of world cinema.

Many film historians and film critics worked in the history and theory of Russian cinema. Among them S. Freilich, N. Zorkaya, A. Karaganov, I. Weissfeld, M. Zak, R. Yurenev, B.

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Today, Russian film studies are made up of well-known film historians and film critics, such as A. Plakhov, K. Razlogov, A. Dolin, I. Didenko, S. Khokhryakova, A. Shemyakin, who have gained their place and made an unparalleled contribution to the development of modern Russian film criticism.

International Federation of Film Presses (FIPRESCI, Fr. Fédération internationale de la presse cinématographique) – is an international organization that unites film scholars and film critics.

It can be said that the science of film studies in Uzbekistan began to develop in the 1920s of the 20th century. Writers, journalists, editors and others began to publish the first articles and reviews about cinema. In the 1930s, the founders and leading specialists of Uzbek cinema, N. Ganiev and S. Khojaev, published pamphlets and articles about cinema. In 1949, Z. Kalonov's first book entitled "Soviet Uzbekistan Cinematography" was published in Uzbek and Russian languages.

In the 1950s, a group of film critics and academics working in the field of literary studies began to study the development process of national screen art. This was motivated by the expansion of the range of films produced at that time, the formation of a large group of film masters. Filmmakers such as S. Mukhamedov, R. Pirmukhamedov, M. Melkumov, A. Abdullaev, L. Fayziev were also engaged in film studies.

The official development of Uzbek film studies began in the early 1960s. It is related to the work of a group of film critics who started their work at the Institute of Art Studies. It is related to the work of a group of film critics who started their work at the Institute of Art Studies. Later, M. Mirzamukhamedova, S. Khojaeva, V. Kosheleva, M. Zokhidov, S. Khaytmatova joined this department. During this period J. Teshaboev ("Komil Yormatov", 1964; "Soviet Uzbekistani cinema art", 1968; "Shukur Burkhanov", 1968; "Asad Ismatov", 1968), Kh. Abulqasimova ("Nabi G'aniev", 1965; "Uzbek the birth of cinema", 1967) [1] works on the development process, history of cinema art, creativity of Uzbek cinema masters and other issues were created and scientific research activities were widely developed.

The main attention was now focused on the issues of national cinema theory, the development of national film dramaturgy and directing, the contribution of theater actors to the development of cinema art, and the interrelationship of cinema with other art forms were created. Special attention was paid to the tradition, nationalism and internationality of Uzbek cinema, the life and creative path of famous filmmakers. B. Khasanov's "Malik Qayumov" (1970), "Uzbek Documentary Cinema" (1972), H. Akbarov's "Maturity" (1971), "Magic Light" (1977), K. Abulqasimova's "Famous Director" (1971), "Yoldosh A'zamov" (1972), "Shuhrat Abbasov" (1976), J. Teshaboev's "The Hero - in the Large Plan" (1972), "The Path of Progress and Searches" (1973), "The Master's Happiness" (1975), "Uzbek Cinema: "Tradition and Innovation" (1979) was published. The book "Children's cinema in Uzbekistan" (1976) by M. Mirzamukhamedova, which is dedicated to children's cinema and its development, describes the children's and multiplication films created by "Uzbekfilm", was published.

In the 1980s, along with new books, studies devoted to important problems in the field of cinema were carried out at the Institute of Art Studies. They paid more attention to various aspects

of republican film art, the place and role of Uzbek cinema in national art, television and television films. H. Akbarov's "Zohid Sobitov" (1980), "Literature and Cinema" (1981), "Latif Fayziev" (1985), "Uzbekistan Cinema and Television" (1989), M. Mirzamukhamedova's "Children's cinema of Uzbekistan" (in Russian, 1982), S. Khojaeva's "advanced ideas in the cinema art of Asian and African countries of the 60s-70s" (1982), J. Teshaboev's "Uzbek cinema: searches and beliefs" (1984), Such works as "Cinema of Uzbekistan" (1985) by H. Abulkkasimova, J. Teshaboev, M. Mirzamukhamedova are among them. Бундан ташқари, С.Хайтматова "Становление и развитие телевизионного кино Узбекистана" (1987), H. Abulqosimova "Kino i zhudojestvennaya kultura Uzbekistana" (1992), N. Karimova "Molodoy sovremennyy horoy uzbekskogo igrovogo kino (1960-1990 gg.)" (1997) [4], scientific studies were also conducted. It is worth noting that during these years scientific researches related to the cinematography of Indian, Turkish, Arab countries and neighboring countries were carried out by Uzbek cinematologists.

In the years of independence, it became noticeable to conduct researches on the problems of cinematography from the perspective of a new era. Especially in the 2000s, a number of studies were carried out in film studies with the aim of in-depth study of the period of independence, which was a new stage in the history of Uzbek cinema. In these researches, issues related to modern trends of world cinema, based on the theoretical knowledge gathered in the science of cinematography, the revision of periods in the history of Uzbek cinematography was set as a priority task. In particular, as a result of scientific research carried out by N. Karimova, a doctoral dissertation on the topic "Formation and development of artistic cinematography of Uzbekistan" was created [4]. N. Karimova was one of the first to expand the issues of cinematography, and in her research, she focused not only on the development of Uzbek cinematography, but also on the current problems of Uzbek cinematography in a broad sense. New generation cinematographers N. Karimova's monograph "Igrovoy cinematographer Uzbekistana" made it possible to get education and study in this subject. Along with this, in 2008, there was a need to create a book called "Annotirovanny katalog zhudojestvennogo kino Uzbekistana 1925-2008" and a list of films made in Uzbekistan, systematized by Uzbek cinematographers, was created (project leader: S. Khaytmatova). Research works devoted to genres and types of Uzbek cinema (multiplication, documentary, TV series, etc.) have also appeared. Special attention was also paid to the television industry [3, p. 103]; [10, p. 350]. In the Republic, film studies and film criticism have made it possible to analyze today's film process with their publications, television shows and debates in the mass media. Among them, O. Kopadze, F. Nodirova, E. Khasanova, B. Yakubov, E. Ganieva, R. Tursunmetova, M. Akhmetzhanova and others.

In recent years, the science of film studies is expanding its ranks. Modern Uzbek film art is studied not only at the Institute of Art Studies of the Academy of Arts, but also at the State Institute of Art and Culture of Uzbekistan. For the purpose of training professional personnel. It can be said that in recent years, in a short time, Uzbek cinema has been studied from all aspects, in particular, the relationship of cinema with other art forms, film types and genres, dramaturgy, music in cinema, cinematography. In this way, it was made possible for the doctoral education (PhD) organized in the institute to give its results [9, p.183]; [11, p. 134]. Among the current issues of Uzbek cinema, the issue of character creation in modern Uzbek cinema, the problems of pictorial solutions in Uzbek cinema, the development trends of Uzbek cinema of the new era, the

phenomenon of theater and film actors in Uzbek cinema, issues of Uzbek documentary cinema, visual culture and cinema are in the focus of young cinematographers [6, p. 445].

Cinematography and cinematography are complementary categories, and cinematography develops with the development of cinematography. At the same time, the emergence of artistically significant film works that can become the subject of film studies is very important, the centralizing forces of the constantly developing film studies hope that this relatively young discipline will effectively influence the development of the most important film art. At the same time, it should be noted that a number of new tasks are facing the science of modern film studies.

Contemporary film studies conducts its research in the space of cultural contexts, as contemporary cinema is concerned with various cultural and social issues. Here it is important to analyze today's films to try to determine how they affect modern society, politics, economy and culture, whether these films have enough artistic impact. In this regard, the films "Puankare" by M. Erkinov, "Tubanlik" by H. Nasimov, "Flight 101" by A. Shahnazarov, and "Baron" by R. Sa'diev can be cited as examples.

Currently, the film process is characterized by the presence of technological innovations. The task of film studies should be to determine how these technologies affect cinema in general, and especially feature films and journalistic genres. In this regard, the film "Armon" shot by director R. Saliev of "Sabr" studio is interesting.

In the evolution of modern cinema, new genres, subgenres and styles appear. Film scholars analyze these phenomena and changes to determine how they reflect contemporary trends and audience tastes. Documentary films and television series of the new era are especially distinguished by these features.

The consumer behavior of the audience is of great interest to researchers of the modern film process. At this point, it should be noted that the science of film studies is in great need of sociological surveys, studies of feedback between the viewer and the film.

And finally, the history and heritage of cinema, the study and preservation of more than a hundred years of achievements of cinematography, especially in the context of the preservation and restoration of motion pictures (the digitization of old films is actively being carried out by the Film Fund of Uzbekistan) are among the urgent tasks of modern cinematography. All these tasks are related to some aspects of film studies in recent years.

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