

The Worrisome is a Historical Feature Film

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ANNOTATION

Historical film "Ilhaq". In such threatening situations that are globalizing in the world, the historical feature film "Ilhaq", directed by Jahongir Ahmedov, is very important in calling humanity to fight for peace.

The humanity that lives today is roaring fire of war in different parts of the Earth. Sadly, wars in some countries have been going on for years. Children born at the beginning of the war are now growing up and shooting at each other in war. Many children spend their golden days of childhood in horror under the sounds of rain of arrows, howling bombs, and rocket explosions. Millions of people are separated from their homeland, and face the suffering of emigration. In such threatening situations that are globalizing in the world, the historical feature film "Ilhaq", directed by Jahongir Ahmedov, is very important in calling humanity to fight for peace.

The film's main character is a Muslim mother who lost her five children in a notorious war. The director refers to real-life events while portraying the events of the thousands of Uzbek mothers of that time, in part. The main character of the Film – an example of the mother is a real historical figure, Zulfiya Zokirova, who lived in the village of Khanabad, Zangiota district, Tashkent region. In the film "Ilhaq" is told about his tragic fate.

Before talking about this film, it is necessary to dwell on its name. The "Explanatory Dictionary of the Uzbek language" notes that the word *ilhaq* is derived from the Arabic words "Wait", and "tie", meaning hopelessly like a waiter, fist, look forward.. While watching the film we can see that it is a precise goal that is instilled in its content from beginning to end, watered down by the idea that the hope in the hearts of mothers will never fade. In the film, Love for the mother, mother, loyalty to the family, trust and patience, and embracing gratitude.

Although this film began with the events of the construction of the "big Fergana canal" of 1939, it tells the story of the events that took place mainly in 1941-1945 and took place in Uzbekistan, which was considered the back of the front during the Second World War, which dried the

pillow of more than twenty million people. Watching the film, we witness that the director took into account the realistic output of each event in it, and at the heart of this lies the tremendous hard work of the filmmakers. While the viewer gets acquainted with the unparalleled courage of our people in the construction of the canal in the first shots, confidence in the future, in the next shots he will curiously observe the life events associated with the wedding ceremony in each Uzbek apartment.

As we noted above, the film begins with the image of the events of the construction of the "big Fergana canal" of 1939, which has a huge socio-political and economic importance in the history of our motherland. The process of building the channel is reflected in extremely realistic episodes. While watching the film, it can be seen that the director has already done a lot of preparatory work in the process of filming to ensure that this story comes out as it is.

More than a thousand people, dressed in clothes of the time, and armed with the necessary equipment, take part in the footage, which reflects the construction of the canal. These shots enliven the truthful picture of the events of 1939 before the eyes of the viewer. The fact that everyone involved in the construction was put in their place, the skill of being able to draw the attention of the viewer to the main character even in public scenes, is undoubtedly a great achievement of the director. The fact that every piece of equipment needed by filmmakers for these shots was ignored, up to the hoe, shovel, cart, and bells, can also be said to have remained one of the most important factors in the film's successful release. The same scrupulousness and responsibility associated with the film's decor can also be attributed to the example of the House of Zulfiya Aya. Because in historical films, such decorations made in the process of capturing images are also of great importance in ensuring the viability of events. Director Jahongir Akhmedov notes, The decor of the courtyard of the house, where Zulfiya Aya and her sons lived, is practically no different from the original. Laying the film "ilhaq" from head to toe requires much more perseverance, strength, and audience. The film makes extensive use of various sources about the war. For example: from some works in War Haiq, namely the construction process of the Big Fergana channel "Forty-five Days" in Said Ahmad's "Horizon" trilogy, the hardships of the Frontorti in the novel "Between Two Doors" by Ochi Hoshimov, the playing of bois Saida to the chairman, Dilorom Karimova, the widow who gave the wedding to El in Saida Zunova's Zulfiya Aya's thoughtful, untidy conversation with her late spouse in the performance comes to quite mind, involuntarily. However, each frame in the film has a certain expression of sincerity, hard work, Uzbek tradition, and spirit. That is, it is noticeable that there is a meticulous work of art on the floor of the scenario, and life events come to life. The process of words, dialogues, and events in the film is structured in a noticeably crisp solid. It does not have excessive laughter, loud eloquence, or superficial analogies.

Although the events of the Film began with the presentation of public scenes from the construction of the big Fergana channel, in which the episodes associated mainly with the House of Zulfiya Aya are exaggerated. At a time when the construction of the canal is in full swing, Zulfiya goes to the construction site in search of Aya's son Muhammadjan, a conversation between them with a real Uzbek spirit will captivate the viewer. It is through this image that the film hints at the central position of the mother figure. Especially in this place, the young man asked the poet in the performance of Mamajonov, "If I get one more Hola moon bread, will you not become impolite?", describing each location in its dialect and tradition. It is in this case that the characters of the film are introduced one by one and given initial drawings of their lives and characters. The director skillfully used the art of opposition (contrast) in the first scenes of the film. For example, while reflecting on the landscape of happiness, and harmony in bright paints, he emphasized a harmonious life, a beautiful landscape of nature in the age of maturity, episodes of how many years after the birth of one of the heroes of the film, the enrollment of a young child, especially the image of a wedding ceremony. In the eyes of the viewer, such happy-happy harmonious days are embodied as if they were eternal, lacking in dignity. However, the only

news of the outbreak of war sucks all the joy, joy, and happiness out of everyone's hearts. The director focuses on every little detail in this place. One of these is the crushing of the wheels of a straw nest made by mule children on a road bet that the wheels of a car carrying a stream from the destructive force of the so-called war disaster. The episode is ostensibly seen as an allusion to the disappearance of men from an entire family due to the war, the separation of children from the children of the mother in it, spouses of brides, and children from their father.

Shum Khabar turns the uplifting mood of people due to the wedding into sadness for Aza. In the film, this situation is also depicted as a very lively landscape. We can see how much the news of the war has affected the psyche of people because of their involuntary hardening, and not even a touch of flirting at the table. In general, the film shows such symbolic image processes as the bot-bot is conspicuous and the historical setting is vividly depicted.

The harder and harder days that began when mobilization for war was announced played an important role in illuminating the character of the film's characters one after the other. Someone attached his mouth bite to froth, and someone else followed the path of betrayal, unable to cope with the tests given. It was during this time that film dramatism became increasingly tense. During the filming process, one can notice that special attention is also paid to ensuring the originality of the characters of the film. In this place, the régisier made good use of each speech process, paying attention to the originality in the speech of each of his heroes. Examples of this include "Let's Look at the crows fly", typical of the image of Ahmadjan in the performance of Iskandar Elmurodov, "One Kiss" by Yusufjan in the performance of Bunyod Rahmatullaev, and "Zulpi, do not cry, I bring you the velvet jacket from Leningrad", which Yusufjan said in the name of the father. It is worth noting that such words and thoughts that sound from the language of heroes are repeated and repeated again and again in different processes of their parts, and every time they are returned, a special spirit signifies the essence of meaning, a special tragedy. It is also a masterpiece of the régissionist, as noted by the famous film director Felli, "the Régisisteur Columbus on the ship. He wants to explore America, and the team wants to go home" how to interest the Matros? 2. This is great work. Yes indeed, in the process of filming this film "Ilhaq", Jahongir Ahmedov was able to skillfully show his efficiency by pretending to be a column on a like ship. This is reflected in the film's actors playing their characters as if they were natural, real-life.

Reference.

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