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### FROM HISTORY ART CINEMA OF UZBEKISTAN

**Abstract:** *This article is about history art cinema of Uzbekistan. The association all cinema of the companies in Uzbekistan. The Reason this has served, first, site management cinema industry in Republic. Besides, in purpose of the prevention of the spreading different "informal" idea and advancement to ideologies of the marxism-leninism, government has considered expedient creation united cinema production. The Result this became monopolizing rights production and renting film in Uzbekistan. Thereby, russian-buhara company "Buhcinema" was united with trust "Uzbekcinema".*

**Key words:** *cinema, art, project, uzbek film, soviet power, film, cinema product, cinema production, cinema studio.*

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The June 4 1925 was it is accepted cinema factory "Shark yulduzi" ("Star of the Orient"). Hudzhry (the small rooms) Shayhantahurskoy mosques of the city Tashkent were under laboratory, workshops and pavilions cinema of the factory. Activity cinema of the factory "Star of the Orient" basically consisted of renting film and formation repertoire movie-theatre. For instance, newspaper "Cinema - a front" from February 15 1927 informs their own readers on property "Uzbekgoscinema", which, for that moment, had in its department 7 winter and 16 year movie-theatres, as well as 58 cinema project for demonstration film.

Before moment of the appearance of the companies, have charge of renting film (the offices of renting), cinema factory " Star of the Orient " have charge of technical condition film. However, the primary task new cinema of the factory was a creation film, meeting the demands and spirit of that time. Both communist party, and soviet power not felt sorry their own effort on way of the creation film such sort, providing for this all happy circumstanceses.

20-30 y. XX age become for Uzbekistan period of the development and improvements politician-ideas position soviet authorities. As a result of suppressions national-liberation motion political party and political power, bolsheviks have got the absolute power. At this point of time, the Communist

party installs the individual power in all aspect of the lifes society and, in particular, in sphere of the culture and art.

Follows to note that at the first years of the October revolution, in particular, before medium 20-year, public life state managed the democratic principles; in activity cultural-educational institutions existed the liberty a creative activity, however she turned out to be time. Also, in this period in Republic to realize the national interests, were kept traditions and custom, which found support on the part of powers. Naturally, such attitude has caused certain confidence beside certained portion populations and confidence in correctness politicians Soviet state. A part to intellectuales have begun to reason about "humanity" politicians soviet state.

However, with mediums 20-year situation in this area sharply changed. The soviet power having won own class enemy, has felt its political-spiritual superiority and begin gradually suppress the national interests.

With mediums 20-years, all spheres to public life has tolerated the spiritual decay. The Sphere of the culture did not become the exception. This policy soviet state reflected in his(its) cultural revolution. The Purpose such politicians was in that that reduce interests of the national republics, restore the culture of russian folk, accuse the national republics in "ignorance", subject to repression the national



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intellectuals, accusing them in nationism, install the political ideology and beliefs, presented in "soviet culture" and create united soviet folk.

The ideology of the marxism-leninism has got the big range, in public life state, particularly, as a result of Resolutions CK VKP/b from June 1925 18 "Policy to parties in the field of literature". The policy has quickly covered all spheres an art, including cinema industry. The State, in purpose of the ensuring the development socialist principle, takes under its close check cinema industry to with her(its) help to spread amongst folk communist ideology.

For this reason in 1928 advice took place in former USSR to parties, where were considered questions about problem in cinema art. Before this advice, in Uzbekistan, either as in all Republic, passed discussion, concerning dug the cinema in realignment society and in unbringing the mass communist spirit. 127 persons have took part In Advice and key question became origin bourgeois element in development of the spheres cinema industry and their mercenary purpose.

What has noted the advice, bourgeoisie and small bourgeois layer retighten attention of the plain folks on its side and intensify the fight against soviet state. If in central region former USSR "class fight" was winnowed against trotskyite basically, fist, right and left power then in Uzbekistan she was winnowed against national bourgeoisie. For motivation politician of the fight against class minority, in 1927, the document was accepted in urgent order about "State criminality".

Cinema art, simultaneously with culture and art, begin be soaked ideology. At study all-union advice document to parties on cinema art (1928), are tracked mechanisms degree ideas given type art. As it is noted in the document, most primary tasks of the proletariat and communist parties was deduction party management in sphere of the culture and art.

In foregoing document specifically underlined importance cinema art, as well as is noted that it must not remain outside of politicians. The decision of the advice were determined the most important problems soviet cinema. We Hide the image, cinema art was installed as - an weapon of the development of the consciousness worker class at period of the construction of the socialism; - an important instrument of the re-education of all layers, - a factor promote of the marxism-leninism.

Follows to note that cinema art Uzbekistan outlived the hard timeses; as a whole culture and art developed in heavy condition. The Reason this served, on the one hand, politician of the oppression of the Central Committee former USSR, but on the other hand, vagary to intellectuals and indecision of some leaders of the Republic. For instance, Yuldash Ahunbabaev in its article "To new victory in sphere of the cultural revolution", typed in

newspaper "Red Uzbekistan" from November 7 1931, writes about problem of the development "Proletarian culture" in Uzbekistan following:

"In Republic Uzbekistan fight on cultural front to lead alongside with class fight. The Class enemies, consisting of rich, mullahs, Ishanov, national anti revolutionaries and state chauvinist, nor before than do not stop to break the developing cultural revolution. They understand that new culture of the socialism, which has united folk under its flag, became for them sign their inevitable ruin. In ditto time, these achievements put before us problems of the reinforcement of the fight in the manner of compromise with our main by threat "right" and "left" power, with state chauvinism and local nationism, which are a main danger for us. Only on this base Republic Uzbekistan can black heritage to colonizations and its cultural backwardness. Only on base this Uzbekistan can form its culture, with standpoint of the form - national, and with standpoint of the contents - social.

30 years Association "Uzbekcinema" begin At the end 20-y rapidly developed, in spite of идеологическо-political oppressions. In 1925-1936 y. in Uzbekistan was skim 20 full-length feature films, and more than 30 films. On contents their possible divide into three directions. The Films of the first direction revealed the subjects of the liberation of the uzbek women, were dedicated to motion "Hold up", the second direction sent the fight against internal revolution, was denoted national-liberation motion, motion to independence. The Third direction comprises of itself films, denoted conflict situation, criminality and fight against it. As a whole, in all mentionned cinema product there is one general idea - an idea of the fight against internal enemy soviet state, against "old survival".

To beginning 1930- years uzbek cinema operators have began by itself to shoot the films. The Creative experience uzbek cinematographers has adopted from russian producers cinema, with which together were skim such masterpieces, as "Second wife", "Covered van", "Daughter saint". In 1931 stuff; pack Ganiev shoots the film, dedicated to VLKSM "Ascent". For the first time industrialization of the republic was shown in uzbek cinema. In year he writes the scenario of the film "Ramazan", and shoots his(its) as stage manager. The Main hero of this film gets the beliefs about new life only having feelled deeply her(it) on itself, outliving dramatic events.

Of the young figures national cinema art was renewed In that years movie studio Republics; such, as Malik Kayumov as actor and operator, Ergash Hamraev - writer and actor, Yuldash Agzamov - a performer and stage manager, Rahim Pirmuhamedov, Rustam Turahodzhayev - a performer of the different roles, Sulayman Hodzhayev - a stage manager and actor. They have not only adopted the creative



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experience russian cinema operators, which veins in Uzbekistan and created the first films an cinema of the factory "East star", but also from colour and varied product.

In 1930 uzbek cinema outlives very complex stage. In this period, on the one hand, increased the fight to soviet ideology against uzbek national culture, in counterweight this, on the other hand, majority of the representatives to national intellectuals fought for conservation of the national consciousness.

Except this, row of the change was realized in structure "Uzbekcinema". On instructions party organ were financed only that films, which corresponded to requirements. "Political shod a horse" personnel(frames) fixed the leader an organization and institutions, in accordance with cinema artm. The Trust "Uzbekgoscinema" was transformed in industry "Uzbekgoscinemaprom" (Uzbek state cinema industry). "Uzbekgoscinemaprom" was dispensed from duties of the usages movie-theatre and the main their problem was considered only creation film.

According to Resolution of the Advice Public Commissar Republics, the commercial movie-theatres were sent in dictation of the local administrations. At organ of the local administrations создались "Funds Cinemafikacii". As a result demonstration film increased on places. In 1932 in Uzbekistan acted 469 cinema project for demonstration film. 287 of them serviced rural terrain.

To medium 1930- years, from cinema industry, which became the most popular and the most important centre art former Alliance, started to require execution two the most most important problems of that period. First, ideology of the marxism-leninism, corresponding to new socialist society in country, secondly, remove filmmaking, spreading ideas of the building of the socialism and new technologies in economic sphere amongst broad mass of the population.

In 1935 in Uzbekistan was created special fund for fortification of the material and technical base cinema industry. This fund was to solve the financial questions 140 names artistic and documentary film. The Big part these raised the vital questions to lifes of the republic, mainly development cotton growing, realization water reform.

In cultural-educational institutions city Republics have begun to open the cinema-halls. At the same time, row of the schools was also equipped with cinema projector. For instance, in 1935 in more then 100 schools of the Republic were installed cinema projector. They demonstrated the films, on confirmed repertoire Komissariata public education.

In Uzbekistan started to spare emphases on removal documentary film. Sector of the newsreel was created In 1932 for removal documentary and

scientifically-popular film, became in 1961 independent movie studios. In this period to row experienced operator, such, as F.Nazarov and N.Gasilov, have verged the young stage managers and operators V.Timkovskiy, S.Dunaev, V.Shevchenko, K.Alikaev, M.Kovnat and выросла pleiades young figures national cinema art: N.Ganiev, Yu.A'zamov and others N.Ganiev and Yu.Agzamov have left significant trace in sphere documentary cinema though since time they have altered by sawing on production artistic cinema.

Follows to note that in 1930, not only contents film, but also their names reflected the spirit and requirements of that time: "Physical culture in production", "Pioneers in fight for pat" (Yu.Agzamov), "Amazing deal" (N.Ganiev). Later in documentary cinema work also operators I.Zahidov, A.Saidov, O.Rahimov, H.Sulaymanov. All are these name are connected with period of the development documentary film Uzbekistan.

1933 was signified by receipts Malika Kayumova in cool. Later he becomes the leader an aspik, his(its) unique work attracted attention of the whole world. In that years this, else young actor, thirsted the knowledges and always strove; strived to new. The Curiosity, responsibility and readiness to its work. M. Kayumova have done his(its) at short period. Malik Kayumov was a direct witness and participant all event, occurred in Republic: digging channel, construction large plant and city and etc. In medium 1930-years on screen leave the films, shot M.Kayumovym: "Victory uzbek cotton", "Uzbek public holiday" (I.Zahidov in cooperation with O.Tursunovym), "Big Ferganskiy channel". His(its) film "Tekstilkombinat" (1938) was awarded gold(en) medal of the Worlds fair in New York, but "Powerful flow" has conquered the general confession of the spectators.

Thereby, 20 - 30 past of the age in Uzbekistan were an epoch of the origin, shaping and developments cinema art. Folk this type art on disposition. Artistic and documentary films have played the important role in increasing general cultural level folk. The Beginning to form the film industry. The Quick rate was consolidated materially - a technical base cinema art.

According to statistics 1940, in Republic functioned 624 cinema projector on pay base. Of them 397 - stationary, but 227 - a portable projectors. In particular, from available cinema project, 216 of them functioned in city, but 408 in rural terrain.

In progress cinema art existed of the divergence. Basically they were targeted on satisfaction request political motion communist parties. With the second half 1920 cinema art total turns out to be in the authorities parties. Preparation and selecting the personnel(frames), questions of the repertoire film dared managment of the communist party. Thereby, in this period cinema art reflected the

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ideas to political party, discordant uzbek national tradition and custom. But fight against religion and

religious valuables, was a reason person discontent of the population.

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