

DEVELOPMENT OF ELEMENTS OF AESTHETICS IN MODERN UZBEK TV SERIES

(On the example of the work of director Bakhtiyor Safarov)

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Abstract

This article provides information regarding the general development of the sphere of television series in Uzbekistan. Both the quantitative and qualitative potential of modern national Uzbek TV series are noted. The author focuses on improving the aesthetic function of national television series, citing as an example the work of the talented young producer and television director Bakhtiyor Safarov and his artistically successful creation “Meni Asra” (“Protect me”). The television series “Meni Asra”, consisting of 40 episodes, contains aesthetic components that distinguish it favorably from other Uzbek series.

Key words: national television series, aesthetics, levels of aesthetics, directing, Bakhtiyor Safarov, “Meni Asra”.

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РАЗВИТИЕ ЭЛЕМЕНТОВ ЭСТЕТИКИ В СОВРЕМЕННЫХ УЗБЕКСКИХ ТЕЛЕСЕРИАЛАХ

(на примере творчества режиссера Бахтиёра Сафарова)

Аннотация. В настоящей статье приводятся сведения относительно общего развития сферы телесериалов в Узбекистане. Отмечается, как количественный, так и качественный потенциал современных национальных узбекских сериалов. Автор акцентирует внимание на повышении эстетической функции национальных телесериалов, приводя в качестве примера творчество

талантливого молодого продюсера и телережиссера Бахтиёра Сафарова и его успешное с художественной точки зрения творение «Мени асра». Телесериал «Мени асра», состоящий из 40 серий, содержит в себе эстетические компоненты, выгодно выделяющие его в ряду иных узбекских сериалов.

Ключевые слова: национальный телесериал, эстетика, уровни эстетики, режиссура, Бахтиёр Сафаров, «Мени асра».

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ZAMONAVIY O'ZBEK TELESERIALLARIDA ESTETIKA ELEMENTLARINI RIVOJLANISHI (rejissyor Baxtiyor Safarov ijodi misolida)

Annotatsiya

Ushbu maqola O'zbekistonda teleseriallar sohasining umumiy rivojlanishi haqida ma'lumot beriladi. Maqolada zamonaviy milliy o'zbek seriallarining ham miqdor, ham sifat imkoniyatlari qayd etilgan. Muallif milliy teleseriallarning estetik funksiyasini takomillashtirishga alohida e'tibor qaratib, iste'dodli yosh prodyuser va telerejissor Baxtiyor Safarov ijodi va uning muvaffaqiyatli "Meni asra" serialini misol tariqasida keltiradi. 40 qismdan iborat "Meni asra" teleseriali uni boshqa o'zbek seriallaridan ajralib turadigan estetik jihatlarni o'z ichiga oladi.

Kalit so'zlar: milliy teleserial, estetika, estetika darajalari, rejissyorlik, Baxtiyor Safarov, "Meni asra".

The modern national media industry of Uzbekistan is undergoing significant changes, marked by the active development of numerous aspects of cinema and television. In particular, we can highlight the growing interest in historical and biographical topics among both young and experienced filmmakers. Fiction and documentary cinema of Uzbekistan is developing in the direction of mass attention to historical events and personalities, which creates unique opportunities for highlighting the historical heritage of Uzbekistan through the prism of art.

It is important to note that the modern generation of filmmakers in Uzbekistan strives to master and apply foreign experience in the creation of works of art. This includes not only the technical aspects of production, such as cinematography and special effects, but also innovative approaches to the embodiment of artistic ideas, the creation of images and the communication of the main meaning of the work through artistic means.

The gradual aesthetic development of artistic works is observed not only in cinema, but also in the country's television industry. First of all, we are talking about modern television series, which have received special attention in recent years, expressed in government reforms and the rapid development of the commercial sector of the national serial industry.

Before turning to the main topic of a scientific article, you should pay attention to the issue of aesthetics and its manifestation in works of art in general, and in television series in particular.

The term "aesthetics," defined in its most standard and widespread sense – the science of beauty – is nevertheless multifaceted and difficult to define. When we talking about the aesthetics of screen arts, different authors mean different concepts, but many of them are inclined to believe that the key component in the case of cinema and television is the visual image, because the visual component acts as the basis for the narrative in any film or TV series.

The word aesthetics, based on the concept of "sensory perception," suggests that the aesthetic function of a work of art is inseparable from the public's perception of it. That is, the determining factor in the aesthetics of a film work can be the emotional reaction of the viewer [2, p. 167]; [4, p. 165]. The object itself is aesthetically neutral and acquires these characteristics only in the process of interaction with the subject. It's the same in screen arts: an object (film or TV series) exhibits aesthetic features when it "contacts" the audience, causing a response in the minds of millions of viewers. As a science, aesthetics studies the emotional reaction of the recipient. Aesthetic reasoning about a particular work of art can be based on the viewer's ability to have deep feelings, on sensations, on a rich experience of aesthetic experience, etc.

Aesthetics falls into many categories. For example, the beautiful and the ugly, the sublime and the base, the tragic and the comic, the majestic and the terrible. To analyze the phenomenon of art, aesthetics has formed a number of additional

categories, which include the concepts of “mimesis, artistic image, artistic symbol, style, form-content” [1, p. 31]. When analyzing works of cinema or modern serial production, professional critics rely on a combination of various aspects, which are usually attributed to the aesthetic component of the text. Such aspects may include the aesthetic image of the character, or the general aesthetic atmosphere, style, sound and musical solutions, etc.

But as television viewing practice has shown, the average viewer does not understand these subtleties. The aesthetic perception of a film or series by viewers occurs when the screen material represents “a hyperreality into which they want to immerse themselves” [5, p. 261], or when the displayed screen content coincides with the experience of “positive spectator recognition” [3, p. 136], that is, the new content is similar to already known and popular examples [8].

So, the basis of aesthetics in works of screen art is the visual image. This is the first thing that viewers notice and what they pay attention to. The visual image plays the role of an auxiliary element with the help of which viewers identify various formats, types and directions of screen production. However, their attention is primarily focused on its attractiveness, and only then on its semantic content.

In other words, the average viewer views a screen work through the prism of subjective emotional experience, comparison and identification of himself with the characters, compensation of his own emotions through the emotions experienced by them. Therefore, along with the visual image and the general atmosphere of the work, the characters in the story represent a full-fledged aesthetic element.

In recent years, some Uzbek film directors and directors of national television series are increasingly turning to aesthetic elements when embodying artistic ideas, and are in search of new visual and narrative forms of works. In this regard, the work of the talented and successful modern director Bakhtiyor Safarov, who already has more than one successful television project behind him – the show “Zirapcha” (“The Splinter”), as well as the television series “Kadam” (“The Step”) and “Meni Asra” on the “Sevimli TV” channel, deserves special attention.

For himself, the author of this article, in aesthetic terms, highlights the television series “Meni Asra” (written and directed by B. Safarov, 2021), made in a modern style using thoughtful characters, events and places. The author classifies this work as a worthy example of Uzbek television series, which successfully combines such

qualities as excellent direction and cinematography, aesthetic visual and musical design, soundtracks, brilliant acting, plot weaves and social conflicts highlighted in the narrative.

The first thing that both critics and ordinary viewers probably noticed was the visual component of the series, which differed from other similar works. B. Safarov uses an aesthetic approach when choosing actors, interiors, locations for filming, design, etc. Aesthetic decisions can be noted in many nuances, starting with a beautifully designed intro of the series, containing philosophical thoughts, and ending with the construction of mise-en-scenes in different episodes, the use of camera angles, the selection of actors with pleasant appearance and charisma [6, p. 240].

The opening credits of a television series is a certain collection of objects that personify important aspects of human life. For example, pomegranate in Uzbekistan has been interpreted since ancient times as a symbol of family, fertility and love. The rosary is a symbol of faith and religion, the wedding ring is a symbol of marriage. In addition to common symbols, the director decided to present in this set also items that in one way or another relate to the main characters of the series - a wristwatch, a bicycle, a guitar, a boxing glove, etc. The opening credits for the series is a laconic artistic statement and a harmonious introduction to the main story.

The excellent work of the composer, sound engineer and performer of the title soundtrack is clearly felt. Music is used exactly when it is needed to enhance the emotional impact of the scenes. This is especially important compared to other modern private television series in which title soundtracks are used regardless of necessity, simply for the sake of sound filling the scenes. As a result, viewers get the feeling that they are watching a video clip rather than a television series.

Another undoubted communicative and aesthetic advantage of the series is its characters. To work on the roles, B. Safarov deliberately attracts little-known theater actors or ordinary people who fit the type. This is a wise decision by the young director, since the audience is tired of seeing the same familiar faces of popular actors.

Thanks to this decision, the director was able to achieve a high degree of believability. The acting is so realistic that sometimes one gets the impression that these stories are happening to people familiar to the viewer. The heroes of the story actually suffer, love, live in anticipation of a miracle, look for their way to the future and ultimately resolve conflicts.

The television series “Meni Asra” is the original work of B. Safarov, since he acted as both a screenwriter and director. As the plot develops, the director skillfully interweaves the fates of the characters, with their help revealing various conflicts of modern society [9, p. 50]. Among these problems, which have already become the traditional core of many Uzbek television series, are bigamy, infidelity, corruption, interethnic relations, problems in the relationships of young people from different social strata and with different social statuses, religious views and much more. However, B. Safarov does not simply reflect modern issues, but gives his own commentary on what is happening in Uzbek society. The director demonstrates his position and offers possible ways out of difficult situations [7, p. 118].

The basis of the intrigue in the series is the relationship between businessman Farrukh (Abror Yuldoshev) and his beloved women – his legal wife Umida (Gulrukh Sobirova) and his “second wife” Rukhshona (Alie Parast). Farrukh's relationship with the two women becomes complicated when it becomes known that his youngest son Tohir (Abdulaziz Khojaev) is dating Rukhshona's younger sister, Sevara (Lailo Fayzieva).

In the series “Meni Asra”, perhaps for the first time, the conflict of bigamy is taken to a new level. Instead of drowning the plot in high-profile scandals and dramatic conflicts, B. Safarov chose to demonstrate the complexity and contradictory nature of feelings, experiences and events associated with bigamy. The director pays attention to the emotional side of this situation, as well as how it affects the relationship between the heroines and their families.

Thus, Farrukh is fully aware of his guilt towards his wife and sons. But he tries to explain to Umida that he felt sorry for Rukhshona, because... she was a lonely woman who remained an old maid. The television series is not without dramatic and comic moments, since the current situation becomes even more absurd when Umida takes her husband to her rival's house and tells him that she is “giving” him to Rukhshona.

Umida, being a strong-willed and wise woman, finds the strength not to force the conflict. She forgives her husband, but decides to separate from him, and she also allows her son Tohir to marry Rukhshona's younger sister, despite the fact that this woman actually destroyed her family.

Another strong female character in the story is the entrepreneur Dilbar (Lola Akhmedova), an independent woman and, at first glance, strict. The Dilbar family - her gentle, uninitiative husband and three headstrong children - reflects the characteristic aspects of generational conflict and discord in modern family relationships.

The eldest son Dilbar Arslan (Sanzhar Kenzhaev) marries a Russian girl Veronica (Vasilika Sidorova) without the consent of his parents. Despite differences in culture and religion, the young couple's marriage is successful and Arslan's mother gives them her blessing.

But the situation is more complicated with the middle son Dilbar - the outright lazy Said (Abnormalik Mirzaliev), who fell in love with Narmin (Aziza Zhuraeva) - a girl from a dysfunctional family who cannot be compared in status with his family.

In turn, Narmin's life is full of difficulties and hardships. Their father abandoned them several years ago. Narmin's mother was unjustly accused of transporting drugs and imprisoned. The girl's younger brothers prefer to lead an idle lifestyle. Her brother Kamron (Farrukh Khabibullaev) got involved with bad people and began to steal, and her younger brother Ozod (Imran Umaraliev) dreams of becoming a singer and spends his free time performing on the street. Running the household and caring for her brothers falls on the girl's fragile shoulders. Therefore, Said's appearance in her life is somewhat untimely.

Naturally, Said's mother is against her son's relationship with a girl from such a family. Narmin respectfully accepts the decision of Said's parents, which speaks of her as a noble and honest person, ready to listen to the opinions of others.

The cast of the series "Meni Asra" is deservedly one of its undoubted advantages. Careful casting helped create convincing and lively characters, and the attractive young actors who played in the series added a special charm to the work and helped attract a young audience. Their talent and charisma complemented the storyline of the series, making it even more interesting and exciting.

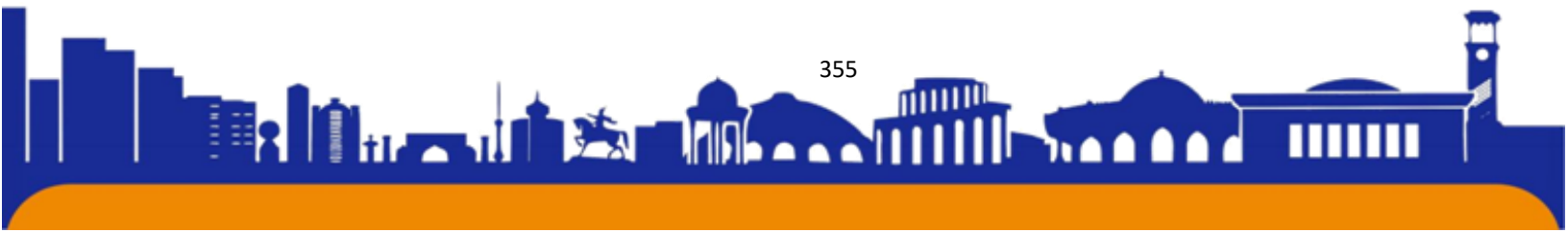
Among the young performers, the performance of the actor of the Ilkhom Theater Abdulaziz Khojaev, who embodied the image of Tohir, especially stands out. His professionalism and ability to subtly experience the character's emotions helped to win the attention of the audience, and the natural charm and charisma of the actor himself made his character unforgettable.

Kind, sympathetic, with a gentle character, Thohir has the worst time when he learns about his father's infidelities. However, his empathy does not extend only to his family and friends; Thohir is ready to help even strangers. The guy is the owner of a food truck and periodically donates the remaining food to those in need. At first glance, always positive, Thohir actually hides a storm of emotions in his soul, which intensifies after the news of his father's betrayal and fear at the thought that Thohir himself may turn out to be like his father.

The television series "Meni Asra" not only demonstrates events from the lives of the characters, but gives the viewer food for thought, makes them think about the meaning of life, relationships with loved ones. The narrative conveys deep thoughts about the complexity and diversity of human relationships, respect for parents and family ties. The work draws attention to intercultural and interreligious barriers, showing that love, respect and understanding can overcome many differences.

B. Safarov's work stands out from other television series in that it contains strong female characters, such as Umida, Dilbar, Narmin or Lailo. They are not oppressed victims of external circumstances, as the main characters of other national television series usually appear, but come to the fore of the narrative, build their own destiny, and influence the course of events. For example, Umida does not wait for her husband's decision and breaks up with him herself, Dilbar opens a profitable business to provide for his family, Narmin steadfastly endures the blows of fate and trials, Lailo, after a failed engagement to Muhammadali (Imron Usmanov), decides to go to study abroad to start everything at first.

Unfortunately, among national television series there are not many works that are distinguished by their visual and aesthetic expressiveness. This fact only once again emphasizes the need for further scientific research and practical experiments, thinking about what methods and methods modern filmmakers can apply to improve the visual and aesthetic aspect of national television series in order to increase their attractiveness and impact on local and foreign viewers.



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