

## Conflict in Comedy Films its Own Characteristics

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### ANNOTATION

This article discusses the impact of the conflict and its important aspects in ensuring the excellence and professional level of modern Uzbek films. While such components as script, directing, acting, camera work, editing, costumes, music are important to ensure the success of comedy films, the artistic and ideological understanding of the topic raised in the film script, the direction of the conflict towards a specific goal, are important.

Comedy is the most relevant and responsive genre of dramaturgy, theater and cinema. Only the events covered in it, unlike other genres, cause laughter in the reader and viewer. Laughter is the main weapon of comedy. However, not every funny incident and event can become the basis for creating a comedy. In comedy, laughter must have a social status. Laughter is not for the sake of laughter, and even more so theater and cinema, the director is not to fulfill his financial obligations. Laughter should serve to convey ideas of comedic content to people. Comedy is a funny stage work that ridicules the true nature of socio-political and other events in life.

According to experts, the origin of the art of comedy goes back to the festivities held in honor of Dion, the god of pleasures, which appeared in connection with the mythical image of Siovush, who rose to the level of a Middle Eastern goddess. In the East, ancient comedy developed as a form of folk art, and in ancient Greece and Rome, comedy rose to a professional level and served as the basis for the comedy of the European Renaissance. For centuries, the genre of comedy has been looked down upon, viewing comedy as a minor literary genre meant primarily to make people laugh.<sup>1</sup>

Aristotle describes this genre in his *Poetics* as follows. "As for comedy, this is a certain type of poetry, which also has a certain weight, in which bad characters are mentioned, people are condemned, their mores are condemned and unwanted natures are ridiculed. Often, his works are accompanied by melodies that also mention reprehensible behavior. These remembered behaviors include human, animal, and malformed symbols associated with both"<sup>2</sup>.

The purpose of comedy is not only to share laughter with the audience, but behind that laughter it serves to expose the vices and problems in society. The emergence of the genre of comedy goes back to literature. This genre had its say back in BC. We know that the playwrights of that time clearly emphasized the comic in their works. Over time, this direction has entered not only the theater, but also the film industry. The genre of comedy finds its confirmation in the film industry. The French comedian J. B. Moler, explaining his theory of "high comedy", said that this genre is a mirror of morals and a tool that exposes and

<sup>1</sup> Kadirova S. History of comedy art. T.: Publishing house "Art-journal", 2008. B. 4.

<sup>2</sup> Aristotle. *Poetics*. T.: G'. Gulam Publishing House, 1980. B. 68.

corrects the vices existing in society.

The art of comedy is appropriately divided into two parts or two groups. These are satirical and humorous comedies. I. Pal, who worked in this direction, describes "the stage experience, including satirical, everyday, heroic, lyrical types of comedy, vaudeville and farce."<sup>3</sup> Another scientist V. Frolov conditionally divides the genre of comedy into two parts: "satirical and non-satirical comedy"<sup>4</sup>. It should be noted that time passes, each area develops and is studied more deeply and finds its confirmation, this change has not left the art of comedy. N.Akimov divided the comedy genre of the 1920s into two independent genres: "high comedy" and "farce comedy". "High comedy, big theme, deep idea, soft and a bit subtle humor.

The kind of comedy in which laughter reigns, but its quality depends on the author. A comedy that truly describes life and characters, and in which there is not only laughter, but also tears, tears of regret and regret. N.Akimov also spoke about the second type of comedy: "Everyday, based on reality, digesting exaggerations, very funny, refreshing for the audience. The means of expression of such comedies-farces does not allow to take high themes. Each of these experiences - they happen at every step - creates a lie"<sup>5</sup>. In the art of cinema, the genre of comedy is fundamentally different from other genres. In this direction, events are mainly explained by laughter.

"Since the main weapon of comedy is laughter, the dramatic element in it cannot develop and rise to the level of destruction, as in tragedy. It is dangerous for an action character to be "serious", even as in a drama. Otherwise, laughter will disappear, as a result, serious thought will be reduced, ineffective, and the expected benefit from laughter will not come"<sup>6</sup>. Chaplin made a major contribution to the art of comedy during the silent film era. His films were mostly comedies.

It is known that when writing a script, one should take into account the peculiarity of the comic conflict, which is not like the conflicts of drama and tragedy. We have seen how the conflicts of the dramatic genre ended in the victory of more positive forces. Sometimes the decision of dramatic events is left to the discretion of moviegoers. Even in this case, the viewer, drawing conclusions from the events, imagines that there will be a triumph of positive heroes.

Now, at the heart of the comedy genre, the struggle of funny situations with funny negative events is expressed. The script is based on a ridiculous fight. Conflict is fueled by this spirit. Comic conflict is characterized by unexpected amusing events. Comic conflict is basically divided into two types. satirical conflict. Conflict caused by humorous conflicts. For example, Sharof Boshbekov's comedy "Iron Woman" corresponds to a more satirical comedy genre. A comedy film based on the play by Said Ahmed "Bride Rebellion" is a work that corresponds to the genre of humorous comedy. Sh.Abbasov's film comedy "Mahallada duv-duv gaap" also belongs to the category of works with light humorous conflict humor.

Let us analyze the reflection of the conflict in sitcoms, the study of which we conduct on the basis of several artistic elements. Before analyzing the film, let's talk about what a sitcom is. A situation in which a funny scene occurs during an unexpected event is called a situation

<sup>3</sup> Genre Pal.I.O. M., VTO, 1962. B. 29.

<sup>4</sup> Frolov V. Sadbi - genre playwright. M., Soviet writer, 1979. B. 252.

<sup>5</sup> Akimov N. V. Theatrical floor. Book. 1. L., St., 1978. B. 79.

<sup>6</sup> Sultanov I. Literary theory. - T.: Teacher, 1980. - B. 293.

comedy. For example, in the film *Noise of Bol*, Karavoy puts an egg in his hat, and while he puts it on, his mother beats him on the head with anger, and the egg suddenly cracks. Or you can say that Karavoy falls into the furnace and becomes a witness to a secret meeting of two lovers as a comedy of situations.

We will analyze the full-length feature film "Sevginator" by screenwriter Shoirra Giyosova and director and cameraman Abduvakhid Ganiev, filmed in a unique manner in the comedy genre. This film was notable for its effective use of modern technology and it was different from other films. That is why *Sevginator* has its fans, we will not be mistaken.

The film bears resemblance to the comedies "Iron Woman" and "Tilsima" familiar to the Uzbek audience. The hero of the feature film "Sevginator" is Malomat, a cybermachine, that is, a humanoid machine with internal organs, bone parts made of iron and a computerized head. The film is based on the process of mastering the feeling of love caused by his relationship with the outside world. The love of a cybermachine is the theme of the film, and the main idea of the film is to glorify love by showing that a machine can also love. This served as a kind of signal for the development of the storyline and conflict.

The script of this fantasy-comedy film shows a way to make human life easier through the cyberhero Malomat. The director enriched this idea with computer technologies and made the film more artistic. Before dismantling the artistic elephant, we briefly touch on the conflict and the development of events. A graduate student studying cybernetics builds a cybermachine. She is in the form of a woman, and a special program will be put on her, such as the habits and behavior of girls. This technique also contains feelings and impressions of love, and it moves through the program and makes the graduate student fall in love with it. And the applicant is a prototype of a robotic image, and he tells Malomat himself about this. A jealous robot tries to get the attention of a graduate student. But when he failed, the graduate student took the young man to the roof and tied him to a chair. The guy escapes with the help of his neighbor. When he returns after a certain amount of time, he passes out at the sight of a cyber machine that looks exactly like himself. At the end of the film, the Cyber Machine Girl and the Cyber Machine Boy remain together.

During the feature film, various interesting events, typical for the Uzbek mentality, will take place. Such a smile-inducing show will change the mood. And cheerful humor is a quality that viewers appreciate.

However, it is worth noting that the plot of the film is not original. In particular, it reminds the Uzbek viewer of the episodes of the plot of "Iron Woman", familiar to the viewer in the form of performances and films. The similarity between "Sevginator" and "Iron Woman" lies in the fact that in "Iron Woman", when Olimtoy brings a car invented by Olimtoy to develop his village to Kochkor's house, Kochkor calls the hero Alamat. And in *Sevginator*, when Akmal, a cybernetics graduate student, calls Hashim Sokievich, the rector of his sponsoring institution, to show him the cybermachine he built, Hashim Sokievich calls the hero Malomat.

In both cases, it seems that the inventor is not a scientist, but an acquaintance of the inventor. It is especially interesting that in "Iron Woman" it is a sign - Omen, and in "Sevginator" - a sign - Omen. Even more interesting is the appearance of the second cybermachine at the end of the feature film "Sevginator", that is, the appearance of a pair of Malomatu machines, reminiscent of the final episode, just like the appearance of a pair of Tilsima at the end of the

film "Tilsima". Also in Malomat, familiar characters from the aforementioned feature film Alomat and Tilsima are repeated. Given these similarities, it should be said that the scriptwriter used ready-made finds without finding his own style. For example, it would be relatively new if the author portrayed the cybermachine protagonist as a guy. Because the young man has not yet become a cyberhero in Uzbek cinema. Another example: if the author expressed his love for a little girl or boy, whom he knew as the parents of a cybermachine, in the same way that a cybermachine showed his love for a graduate student boy, the storyline of "Sevginator" would not be similar to the films "Iron Woman" and "Tilsima". Thus, many such proposals can be cited. Therefore, the absence of new discoveries in the composition of the scenario is its minus.

As an example, it is appropriate to cite the positive side of the director's enrichment of the script based on the possibilities of technology. Directed by Abduvakhid Ganiev - revealing Malomat's face in both directions, showing the viewer the reflection of a real car inside and ensuring its rapid movement with the help of technology was a creative achievement. In particular, we will not be mistaken in saying that viewers can see some frames through the device located in the eyes of the cyberhero, the cyberhero changes clothes before going into battle, and the appearance of dark glasses, as positive aspects, is a product of the joint work of the scriptwriter and director. Based on this, we can say that the success of the film lies in the effective use of finds and techniques by the director.

At the same time, another side of the success of the film "Sevginator" is that the director transferred the present day of youth to the screen. Let us pay special attention to the fact that Maftuna's girlfriend met a guy from Germany via the Internet and the guy came to Tashkent for her. The girl, who is one of those lovers who do not understand each other, leaves her future fiancé alone at the airport, saying that she cannot go with her German lover. The girl sat down on a chair with tears in her eyes. When the guy sitting next to him asked what happened

Girl: I ran away...

Man: - From whom?

Girl: - I'm happy.

Guy: - I'm hiding too ...

Girl: - From whom?

Young man: "I'm lucky," he says, pointing back. When the girl looks back, she sees a really dark-skinned American woman who has written "FARRUKH" on a large piece of paper and is waiting for her. The negative consequences of online dating are perceived with a smile, this look tends to smile. The fact that a young man met a foreign girl on the Internet and, looking at the picture sent by the girl, says: "This is not at all similar" gives the viewer a humorous mood. Because the picture shows another girl.

The appearance of events and the inability of lovers to reach out to each other. That is, the conflict between man and the environment is the cause. Because these young people have a different nationality, a different environment and a different worldview. The fact that the director subtly reveals the events of this kind of comedy deserves special praise.

The collaboration of the artist, cameraman and director harmoniously manifested itself in

bringing the visual world of the film to the audience. In the film, artist Alisher Ibragimov lined the room of graduate student Akmal with various papers and computers. A special device is placed in the room, which provides power to the cybermachine. They were clearly reflected in the frames and conveyed to the audience in an understandable form.

Watching foreign films on various topics, we are surprised to see that with the help of computer technology, strange events, deeds and miracles are realized, unimaginable and even contrary to the laws of physics. That is, we understand the richness of the film's visual world and that the theme has come to the fore. They clearly show that the attention to the means of expressiveness of the genre is strong. In the same way, the film "Sevginator" was liked by the audience as a comedy in a fantastic spirit.

In cinema, innovations made by famous creators can be used by young creators. Because cinema is an art that belongs to all nations. It can be said that Abduvakhid Ganiev, using the example of his work, was partially able to convey that it is time for us to use the possibilities of modern technologies used in foreign films in our own films.

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