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SHUKUR BURHONOV AND UZBEK ART CINEMA

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Annotation. *The article will talk about the great dargah of Uzbek theatrical art, the roles of people's Artist of Uzbekistan Shukur Burhonov in the cinema, the unique images he created. In films of various genres and themes, the artistic monuments of the multifaceted actor and their spiritual and social significance are analyzed.*

Keywords: *actor, image, hero, amplua, genre, historicity, artistry, truthfulness, talent, dramatic, comedy, tragedies, interpretation, facial expressions, plasticity*

Actors are frequently split into two categories in the world of art. One is that the audience is impressed by the special talent, while the other is that they change in front of the audience, creating parts that are unrelated to one another while they toil endlessly on themselves. However, it is uncommon to find an actor who was able to combine high talent and dedication among themselves; those who did reach the level of genius. It is crucial to differentiate between these. The regularity of people who solely rely on their talent will be lacking, and the charm and impressionability of those who are only labor products may also be lacking. And it is crucial to generalize the talent and effort that have been showcased in order to consistently convey influence and beauty. Shukur Burhonov is one such uncommon, exceptional actor. Shukur Burhonov, who was born in Tashkent in 1910, developed a passion for art at a young age. As a result, he joined the Hamza theater as an actor when he was 18 and worked there for more than 50 years as one of its top performers.

Shukur Burhonov started his career as the mogul Abror Hidoyatov's heir and now belongs to the Hamza theater's second generation of players. Rustam (Shukur Burhonov displayed outstanding talent in the character of U. Ismailov in the play "Rustam"), the Gofir (Hamza's play "The Rich Man and the Servant"), and the Gofir... The actor began to play major dramatic, tragic roles in the theater one after another. Naturally, he also played an important role in the activities of dovrugu in the cinema arts in the theater. Shukur Burhonov originally wrote "Honey" (rej. M.Egorov, 1940) in Rustam, "By the call of the guide" (rej. Z.Sabitov, A.Sharapov, 1941) in his short film Rustam, "Brave friends" (rej. N.Ganiev, 1941) in short film Ahmedov, "The gift of the Fatherland"

(rej. Z.Sabitav, K.Yormatov, 1943) performed episodic roles at the film-concert, and it was not until 1945 that director Nabi Ganiev achieved a real feat with the role of in the film "Tohir and Zuhra". In contrast to other characters in the movie, Shukur Burhonov was cast as the Black brave without a test. Its body type, flashy eyes, self-assurance, brain-laughing, look, and devious grin on his face were all extremely appropriate for a villain who also possessed tremendous intelligence.

Zuhra's father, the minister (O. Jalilov), gave him the advice to check inside the crib by tossing a towel on the ground into the hands of the black brave, who was gathering up a towel that was all over the baby's crib at the start of the movie. This incident vindicates all of this bad practitioner's later deeds, as he was brought up to usurp the throne of the cause's agitator (Jalilov). The director's choice to have the black courageous teach Tohir a lesson in swordsmanship makes perfect sense. The fact that this evil hero has excellent skills, if necessary, in many respects seems to be superior in Tohir even in the science. This circumstance fuels the audience's enthusiasm for the movie. To defeat such a young guy in love's ferocious, honorable, keen, and non-returning foe would appear like an order. The ruler also need a devoted retinue, including a soldier, a bridegroom, and a crown prince, who will carry out the specified mission on his behalf without hesitation. Black defender understands this well. The eyes of Black brave in the interpretation of Shukur Burhonov, self-confidence in their faces, a clear aspiration towards their goal are firmly understood. He is well aware that he has already penetrated the ruler's trust, that everyone is in his decision, and is in no hurry to do anything in his place. Gradually, he knows that everything will be his own.

Tohir isn't seen as a rival to himself in a certain sense. He appears to feel wonderful, as though he is aware of his overall dominance. Film episodes contain interesting tales regarding this. In particular, the servant remarks that it is rude to wrap a blue turban as he passes black brave, who is getting ready for the wedding. Shukur Burhonov, a black brave, says this while grinning within his mind till he appears free. He then takes Sallah and tantalizingly lands on his arrogant head. In any person who sees this state of affairs, it is natural that black brave's self-confidence does not deteriorate anything, and even if it is associated with death, it is natural that surprise is aroused by the fact that an exclamation can lead to it. It was in the role of the black brave that the actor's charisma became clearly visible. Most of the audience at the time didn't realize the actor was playing the part because of how genuine the performance felt. It seems that many people have a straightforward hatred for Black brave. After playing such a significant role in the movies, Shukur Burhonov made it abundantly evident that he has talent equal to that of the best stage performers as well as that of the film. Following that, proposals for the execution of vibrant, different character roles started to fail one after another.

Shukur Burhonov's film work Sahab Niyoziy ("Sleepless Road", directed by K.Yormatov, 1947), Gafur ("The rich man and the servant", directed by A.Ginzburg, L. Fayziev, 1953), Mavlon ("new husband", directed by A.Beknazarov, 1954), Ibrahim the thief ("Emirate decay", directed by V.Basov, L.Fayziev, 1955), King Kalin ("Ilya Muromes", directed by A.Ptushko, D.Vyatich-Berezhnich, 1956), Karimov ("Gulbahor", directed by Y.A'zamov, 1956), Arslonbek Qalandarov ("Sinchalak", directed by L.Fayziev, 1961), Mirzo Ulugbek ("Ulugbek's star", directed by L.Fayziev, 1964), major ("Yor-yor", directed by A.Hamroev, 1964), Yalangtush ("Storm over Asia", directed by K.Yormatov, 1964), Mahmudov ("By order of conscience", directed by A. Khachaturov, 1965), Qulikhan Egamov ("Return of the commander", directed by D.Salimov, 1968), Aznavur

Braver ("Riders of the Revolution", directed by K.Yormatov, 1968; "The wreck of the black Consul", directed by K.Yormatov, 1970), sculptor ("Sons of the Fatherland", directed by L.Fayziev, 1968), Agabala ("Flamingo, pink bird", directed by T.Tagizoda, 1972), Yunusali ("Meeting and bereavement", directed by E.Ishmuhamedov, 1973), Mattiyoz Boysunov ("long, Near Years", directed by K.Yormatov, 1973), Husan father ("Memorial Grove", directed by U.Nazarov, 1982), whose roles still attract the viewer with their social burden, brightness of characters, artistic colorfulness, deep psychologism, generalization aspects.

These heroes are shown in such a way that it is hard to conceive them, even in the absence of a hypothetical Shukur Burhonov. In particular, Shukur Burhonov's performance as Ghafur in Adeksandr Ginzburg and Latif Fayziev's 1953 film "The Rich Man and the Servant" served as his "visiting card" for the actor. The approach of the filmmakers, including the performance of the Ghafur role, has gained relevance for all eras, raising such ideas as human dignity and being able to resist oppression, even though social inequality and Soviet ideology were at the forefront of Hamza Hakimzoda Niyazi's play of the same name, on which the film was based.

Shukur Burhonov's portrayal of this part was not an accident or the outcome of different testing, it must be noted. First of all, it was Ghafur's performance that introduced the audience to the brilliant inventor, a theater performer. With his look and internal mental traits, Shukur Burhonov, who started to portray this role in the way of his instructor Abror Hidoyatov's successor, was able to interpret the role extremely naturally and authentically. It has been noted that his acting also exhibits a hint of romance. However, it can be said that the viewer felt the acute tragedy of this hero because of the realistic style. Romantic interpretations, on the other hand, were essential to reveal the scope of the problem, the roots of the tragedy, to be very deep. The Film Stars Jamila – Sora Eshonto'raeva Ghafur – Sh. Burhonov when urged to leave these lands, Ghafur-Sh.Burhonov is the author of "where do you go?", there is an episode asking. If in this place the performer uses only a realistic interpretation, these words mean the question of a cowardly person, a person who does not know a place other than the environment in which he lives. And the occupation of a somewhat romantic character in the interpretation, one can read the idea that wherever you run from here, the whole world is such a darkness. As you can see in the second case, there is oppression all over the world!

It awakens the notion that both the oppressed and the dictator will be present. In this instance, it is essential for a person to demand their rights wherever they are and regardless of who they are; they must not wait for someone to act on their behalf. The Ghafur in Shukur Burhonov's portrayal is very straightforward; the Gol transforms from a person into a heroic figure who fights for his honor, happiness, and pride. The actor expertly displayed the hero's sets of mental transformations during the performance. Another of the roles that Shukur Burhonov moved to cinema after his success in the theater is Mirzo Ulugbek. In 1964, the title role of the film "star of Ulugbek", directed by Latif Fayziev, was offered to the theater by Shukur Burhonov, who was cast in Maqsd Shaikhzoda's tragedy "Mirzo Ulugbek". The actor also showed his talent in the cinema. The experiences of a highly educated historical figure in a complex and contradictory historical context, the desire of the different to treat human beings fairly were understood from the conduct, mimicry, speech of the performer. Shukur Burhonov seeks to reveal the three facets of Mirzo Ulugbek – ruler, scientist, father (ordinary person)... The fact that it is necessary to instill these three aspects in one person and at the same time carry out activities in all three aspects puts the hero in both a complex state and puts the viewer in admiration and interest. Director Mirzo

shows Ulugbek's tragedy in the fact that everyone around him does not understand him, that is, he is very advanced from his time, and he does not walk close to his level of thinking by others, making various insults to him. A vivid example of this is evident in an episode of Ulugbek with his son Abdullatif. Ulughbek presents his son with a dagger left over from his grandfather Temür. It contained the inscription "in power-justice". Naturally, this means that whoever is the owner of justice will be powerful. Ulughbek also wants Crown Prince Abdullatif to signify that there will be a criterion of justice in the future. However, the son, whose eye is filled with throne, fully understands this inscription in reverse and whispered that whoever is strong will be in his hands, taking sword into his hands. Here are two different worldviews, two different goals that ultimately make the son and father enemies each other. The hero of Shukur Burhonov, with a very correct understanding of his inner psyche, does not treat some issues with the same sharpness as the Dominions, but tries to add enlightenment to the Ulughbek nature and approach with prudence even those who are very harshly hostile to himself. It can be seen from this that for Abdullatif, the toju throne was a factor of power and domination, and for Ulugbek it was a means of progressing creativity and science. Ulugbek in the interpretation of Shukur Burhonov is a great person who very terribly realized that science is the basis of everything, the true essence of being. From his behavior and speech, he puts forward the idea that everything in an unconscious being loses its essence, that humans become ignorant, and believers become fanatics, and in fact it is also true. Thanks to science, a person first recognizes himself, the essence of life, his Lord; thanks to science, a person realizes that everything in this world is relative, does not fall in love with the world, the inevitability of the end and reckoning is evident...

The revolutionaries who battle for their cause are given a special position among Shukur Burhonov's cinematic parts in a number of works by filmmaker Komil Yormatov. The actor's abilities were able to reach a big type level with the characters of Yalangtush in the movie "Storm over Asia," Aznavur brave in the movies "Riders of the Revolution" and "The Wreck of the Black Consul." It is particularly noteworthy that Yalangtush's image was able to transcend Soviet hero status and become associated with a great figure championing universal principles, human freedom, and dignity. He is opposed to lying, hypocrisy, oppression, and desert. He is a pleasant, a courageous, one-syllable, and active man. The simpler he is, the greater the perseverance he has, the more thanks to which those around him believe in him, lean on him, the more he starts, the more he walks this path without thinking at all. Yalangtush-Shukur Burhonov also values this confidence very much and more thinks about the benefit of his comrades-in-arms around him, he listens to them if necessary, takes his furry advice. In the example of this hero, it can be understood that not all revolutionary fighters had political goals, but simply ordinary people fought for freedom and equality.

Each of the roughly thirty roles that Shukur Burhonov created for the big screen represents a distinct, enormous analysis of divide. The function of the Khusan father is one of particular significance among these. This character in the Uchqun Nazarov-directed film "Memorial Grove" is also the focus of the actor's theatrical breakthrough in the play "Resurrection debt" (written by O'.Umarbekov, directed by R.Hamidov), which was transferred to the film and contributed to the success of the father Solomon character in the play. World War II is when the events of the movie take place. In the cinema, it can be understood that the tribulations of war are not determined only by the hunrezites on the battlefields, the real horror of the war is very frightening and

tormented behind it, even with the degradation of human life, fate in the years after it. Father Husan waits daily for his son, who has gone to war, to look for places where there was war, when there is no window. It is in these processes that the psychological states of the hero are very skillfully revealed by the actor. This war, which is the result of the political claims, is the cause of the crisis of the fate of many people, the consequences of which are cries, Crows, displeasure the flesh of the viewer.

The work of Shukur Burhonov is a genuine triumph for the acting program in Uzbekistan. On the one hand, his film work has significantly advanced Uzbek cinema, but on the other, the actor's lush, priceless creativity is imprinted on the ribbons, which is also causing the audience of today to grow. Shukur Burhonov is also known as an actor, bringing fame.

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