

## **The Conflict Theme in Psychological Films**

**Chakkanov Jamaliddin**

Senior lecturer of the Department of "Art History" of the GIIKUz

**Аннотация:** В статье мы остановимся на роли конфликта в раскрытии идеи психологического художественного фильма. Как использовать конфликт в кино. Кроме того, обсуждается, насколько конфликт освещен в современных фильмах.

The art of turlari horasida badiy cinema is comparatively "yes", research is a qualitative scientific-Nazarian object. Thus, the real art tour audio competition and the community league are of great importance. Shu Mualoda, a film researcher who conducted the filming of the film, spoke about the important events of the conflict.

Conflict scientific problems research these direct film works-filmning badey yahlitligini provided Bilan sadlik dolzarb to solve these problems is possible beradi. Perhaps "conflict is a drama of the heart", the work is plot-related to ishga soluvchi spring, unga separately kuch beruvchi richag. The conflict is the work of ideas, authorship by Izhodia niyatlarini, the character of the bonds that bind and express The struggle that happened". Despite the fact that during the filming of the film, the conflicting content becomes more and more noticeable, the genre of talablaridan is one of the most popular. Therefore, when analyzing the issue of conflict, it becomes clear which genre the film belongs to it is advisable to clarify and, accordingly, outline its individual aspects.

Genre is not only a formal movie, but the content of the zihatlarini is also an important factor. For example, science fiction films of the yaratilgan genre tend to be melodramatic and have obvious differences in the creation and development of the genre. Many believe that the fate of both genres is predetermined. Mana shu Tarkin zharaenida conflicting kuralish procedure expressing desire as bir-bidan differentib, u or bu darajada influence of kuchig ego beti.

In particular, the human psyche is traced in genre cinema, and kechinmalarin kangaroos and atrophy yeritish buyuichak psychological playwright ajralib turadi separately. According to the genre analogue of this film, it is possible to illustrate an episodic philosophical education, a deeply expressed heroic nature, a complex fateful and humanistic worldview. Accordingly, the conflict is also somewhat more pronounced in psychological dramas than in films of other genres. It is appropriate to define this as:

- the tension of the environment of Yuzaga Kelgan the confrontation of the hero of life affects his task;
- realistic embodiment of the hero in life, as well as consistent pursuit;
- heroism and longevity of the hero thanks to the spherical;
- the priority of spiritual and spiritual confrontation when introducing the hero into conflict with other characters;
- the presence of an inner edge that constantly bothers the hero;
- the intertwining of the hero's worldview in the process of analyzing changes in the behavior of other characters.

In this context, making films in the genre of psychological drama requires a lot of potential and rich experience from the creators. Not every director can bother to create a cartoon in this direction. Therefore, in terms of their artistic level and content, psychological dramas have been at the top for some time. It is through the evaluation of films of this genre that an analytical justification of the potential of the national cinema, in particular, film producers, and an audit of their real condition can be carried out.

Directed by Ayub Shahobiddinov, "Fire" (set design by mual. Yelkin Tuichiev) is notable for the fact that the film has a serious theme, each character has an individual character, the interpretation of complex passages is included in a series of simple events, dialogues are devoid of unnecessary sentences, compositional integrity.

Using the example of a person's fate, the film reveals the tragic consequences of years of repression, the disasters of the Soviet regime for the heads of families, the impact of socio-political changes in the country on the life of society, the essence of the confusing relationships between people. It is worth noting that such a success of the cartoon is primarily due to the correct and productive use of conflicts. Each episode, each frame is built on the basis of certain conflicts, thanks to which the character of the characters is clarified, the artistic integrity of the film is ensured.

No wonder the film "Fire" is classified as a genre of psychological drama. Because the cartoon is dominated by motives related to the mental and mentally ill throwing of the characters. Because of this inner pain, the contradictions of Jamika arise. "The work, which is non-conflicting in its plot, is not impressive, because the truth of life is not fully and consistently expressed in it. It is only as a result of the collision of the characters that their inner world is revealed most fully."

In order to more accurately consider the emerging conflict factors in the "Fire", it is appropriate to initially conditionally divide them into two. The manifestation of confrontation through artistic features. The emergence of conflicts through the means of visual expression.

First of all, let's focus on the event-driven process of the film. In terms of structure, the composition begins with a cartoon node. Already in the first episode, the imprisonment of the hero as an enemy of the people for anti-Soviet articles served as the main source for opposing the events, which will last the next seventy minutes. After that, events develop gradually. However, in each frame of Zamir, the effect of the conflict presented in the node is noticeable.

In the course of events, a single conflict arises that unites all contradictions - even if these are the consequences of longing for the country, unstable perversions in the lives of representatives of the political system. It is not for nothing that the wife of the hero of the film emphasizes the date of August 20, 1991, that is, Istiklal Araf, the heroes, purifying themselves both spiritually and physically, begin to recover from old troubles. Thanks to this, the achievement of happiness in the true sense of the word for a person testifies, first of all, to real freedom, emancipation.

Another important factor causing controversy in the film is the role of the characters. Although it is not clear from the memories of past events throughout the film whether the characters are historical, thanks to their dialogues and various details, the process gradually becomes clear. In particular, the son of Saidmukhammad Saidubaidullo (Nozim Tolakhodjaev) – it follows from his father's gossip that his grandfather was listened to, his father was unjustly imprisoned, and he himself was released as the child of an enemy of the people, for this reason his wife died prematurely, the entire dynasty fell victim to these senseless political games. This is an indelible wound in the heart of the hero of the film, which constantly torments and torments him. Thanks to this role, Butkul becomes disillusioned with his state system, his trust is lost, so he passionately tries to protect his son from the same unfair treatment as himself. As the film progresses, it is clearly noticeable that at the heart of all the conflicts associated with it, first of all, lies the reflection of black spots in this bitter part.

This defect had no effect on the fate of his son, Javokhir (Aziz Rametov). Unlike his other peers, he is always under the supervision of his father, when he graduates from school with a gold medal and tells him that he is going to go to college, in response his father dismisses him from the certificate, each

time takes bribes to dismiss him from the army, the daughter of his spoiled classmate also becomes offended by his sluggishness each of the various restrictions and prohibitions that are the main reason for this leave a negative mark on the shelf partition. It is thanks to this trail that his father goes against Raya and enlists in the military, he smokes blood on the lands and infects Gard with his pure heart, then the Allazamans go somewhere again and return to being bangui. Conflicts related to this also arise directly from such an unpleasant detail.

Similarly, in the contradictions of the other heroes of the film – the girl Zainab (Rano Shodieva), a fanatic who did not find salvation in his family, and a friend-classmate Javakhir (Zamira Beshimov), whose worldview changed under the influence of the politics of the era, Rustam (Khairulla sa'diyev), a government representative who obeys the laws of the regime, also He is influenced by the events that took place in the "first goal". The inclusion of such carefully thought-out sales in the role of each character in the film served as a more acute and impressive manifestation of the conflict.

The denouement of the Kurilishida conflict the hero has a separate character, she or he tutadi. The literally contradictory connection of the ulna is actually the cause of the rupture. According to Saidubaidullo, his determination, determination and determination were qualitative factors, the political development of the family, especially the Uzbeks, was influenced by his efforts to establish relations with relatives, caring for the family, caring for the person and caring for human nature. At any time, the government organizes an uprising in absentia in the ulus and Tevarak-Ataturk of Bulgan. However, despite the fact that the uning Kurashi includes, firstly, Uzbeks permanently residing in the country, their families are constantly being persecuted, and every Uzbek permanently residing in the country is being persecuted. In fact, it lasted until they got married, namely until Zainabdek lived a long life, until they got married, and finally until they reconciled, for the rest of their lives. Every conflict is an important duty of bajargan.

One of the heroes with another special character is Jewel. Initially, he appears as a moody, simple and sincere, inquisitive, boyish guy whose nature has not yet melted, while in the course of events, due to successive contradictions, he turns into a completely different person. The fact that the character changes over the course of events from the moment of his first appearance provides the dynamics of the entire film, laying the foundation for an increasingly tense development of events. In this case, if, first of all, his inner dislike for his father, Saidubaidullo, is the impetus for his changes, then this is caused by the fact that his father leaves Izmi and goes headlong into military service, and a classmate who relied on his many years of homeless wandering marries a guy a man he He considers her a rival, in which the girl accuses Javokhir of cowardice. However, in the course of events, like other heroes, Javakhir changes in a positive way, begins to get rid of vices.

The atmosphere in the film, the eventfulness associated with the choice of characters, were also built on the interweaving of direct contradictions, which played a significant role in revealing the general idea. In addition, convincing and impressive disclosure of the conflict is provided by means of visual expressiveness – close-ups, camera angles, natural landscapes, various details and musical communication. Using the example of the film "Fire", we can say that conflicts in a psychological drama allow us to fully reveal the creative idea, more vividly reflect the character and hypostasis of the heroine, and force the viewer

It is worth noting that the inability to effectively use the conflict in the fact that the national films being created today are not inherently superficial, artistically holistic in content, and the lack of sufficient qualifications for its logical application is one of the main factors.

The spiritual perfection of the younger generation, which is growing today, also depends on their direct knowledge of the history of the nation. From the influence of "mass culture", which in the era of globalization and market economy materializes society in all possible ways, even individual spirituality, which is now at the forefront of art, we can only fight idea against idea and continue our path of progress. Along the way, the basis is cinema, pop music and other forms of art that promote ideas such as patriotism and humanism. And having a profound impact on the human psyche, films

created in the genre of psychological drama, in particular, life and touching conflicts in it, motivate each of us to think, observe and not be indifferent to the pressing problems raised in cinema.

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