

CINEMA AS A MIRROR OF THE NATION: RECONSTRUCTION OF NATIONAL VALUES ON THE SCREEN

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Abstract. The article examines the cultural changes taking place in the world in today's era of globalization, the influence of mass culture on young people's consciousness, and the changing attitude towards folklore. The process of returning to national values in the age of technology was demonstrated with scientific foundations and specific analytical examples. Using the example of Uzbek cinema, it was substantiated that the attitude towards folklore, which for many years was ignored and viewed by artists as outdated, is changing today. This article analyzes trends in the use of folklore in recent feature films by Uzbek filmmakers, as well as the issues of the manifestation of images and motifs of oral folk art in the language of the screen. The main *purpose* of choosing a theme is to preserve national identity in contemporary film content and to reveal the relationship between traditional folklore poetics and the dynamics of the cinematic image within the artistic structure of cinema. The research employed *methods* such as comparative-interpretative analysis, structural analysis, an intertextual approach, and semiotic analysis. The integration of the folklore component between the film script, the director's concept, and the screen images were also considered separately. Based on the analysis *results*, it has been established that the process of reviving national thinking and strengthening emotional connection with the viewer through folklore images, symbols, ritual songs, proverbs and sayings, and elements of epic poetics has intensified in contemporary Uzbek cinema. The article shows that relying on folklore sources enriches the artistic language of cinema, brings national cultural codes to life on screen, and becomes an important factor in creating new pictorial solutions. The article provides a scientific analysis of the role and significance of folklore in modern society. In it, rejecting the stereotype of evaluating folklore as a relic of the past, it is considered as a spiritual wealth that has been formed and polished over the centuries and has not lost its relevance even today. At a time when the influence of globalization and mass culture is growing, artists around the

world are striving to revive national and cultural values and convey them to the younger generation in a new way by turning to folklore. In the article, this very issue - the possibilities and effectiveness of presenting folklore in a modern format - is analyzed and studied on a scientific basis using the example of specific screen works (artistic, documentary, and animated films, visual aids).

Key words: fairy tale, folklore, feature film, children's film, animation, customs, cultural life, globalization.

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Introduction

Oral creativity, traditions, legends, myths, proverbs, and lullabies, which have been hidden for millennia and are common to peoples and cultures, have been passed down from generation to generation. It expresses the wisdom, intellect, culture, way of life, beliefs, art, and culture of people. Later, with the development of technology, humanity achieved remarkable feats, and in the era of numerous world-renowned discoveries, oral folk art was considered outdated. Humanity, immersed in modern life and various fashions, has practically excluded folklore from its life. But in the last decade, folklore has returned to our cultural life. Today, this creative process is considered not just a trend but a powerful cultural phenomenon that captures the minds and hearts of humanity.

In the period 2020-2025, the rapid homogenization of mass culture in the global media space - the dominance of Netflix, YouTube, TikTok formats, and the influence of global trends - forced national film schools to revive their originality. In these conditions, folklore serves to preserve national identity in cinema, distinguish it from global templates, and protect local cultural codes. Consequently, the appeal to folklore motifs is not only an aesthetic

tendency but also a means of strengthening cultural sovereignty.

In recent years, cultural memory studies have emerged as a separate field in film studies. In Uzbekistan, interest in historical memory, traditions, and the national spiritual image has also increased.

Folklore is the collective memory of the people, the main system of archetypes. Therefore, cinema, turning to folklore, creates a new semiotic platform for the cultural memory of the "transitional period" for the modern audience. This process intensified in cinematic thinking in 2020-2025.

In the last five years, Uzbek directors have begun a trend towards folklore as a source of mythological structure (archetypes), aesthetic code, and visual symbols. In the screening of folklore, it is combined with modern and postmodern styles; it acquires a new function within minimalist cinema aesthetics; and it becomes a symbolic code for revealing the hero's psyche. Therefore, the theoretical foundations of this creative process have not yet been sufficiently studied.

In Uzbekistan, scientific studies by film scholars examine folklore motifs, films on this topic in the history of national cinema, and their dramaturgy. However, there is practically no comprehensive research

on the creative interaction of folklore and cinema: the adaptation of folklore to the language of cinema, the semiotic functions of folklore elements on the screen, and folklore codes in visual and audio culture. Therefore, this research serves as a scientific work that complements the existing conceptual gap.

Cinematography is the *art and technique of capturing moving images* on film or digital media. It involves *camera work, lighting, framing, color, and movement* to visually tell a story. Cinema and folklore are interconnected; folklore serves as a *source, structure, and symbolic reservoir* for cinema, while cinema revitalizes folklore in modern cultural contexts. Folklore and cinema are mutually reinforcing; folklore gives cinema timeless narratives and archetypes. Cinema preserves, transforms, and globalizes folklore. The study of this relationship highlights how cultural memory survives in modern media (Karimova 7).

Several scholars have studied the influence of folklore on screen art. Valery Fomin also presented his scientific views in this area. In his research, Fomin identified and analyzed the experience of national cinema in assimilating folk traditions and the main forms and principles of cinema's interaction with the world of folklore (Fomin 456).

In the indirect appeal of filmmakers to folklore, folklore is used not directly as a plot, but through its elements, images, music, dialects, or ritual elements. For example, folklore is embedded in the film through folk songs, proverbs, customs, national costumes, and script details that express the film's general spirit. In this case, folklore serves to enrich the context. For example, we can cite the opening and closing frames of the film "Afghan" (2012), directed by Yolkin Tuychiyev (Abduhalikov 392). The first frames of the elephant begin with Akbar playing the dutor on the roof for his sister, Ansora, and performing the muqom himself. The final episode ends

with Akbar returning from the war, playing music for his child in the cradle on the roof, and his family's joyful laughter. Here, Yolkin Tuychiyev used folk melodies such as "Ilgor", "Kushtor", "Dutor lazgi".

These folk melodies, considered examples of folklore, speak of the Uzbek people's resilience, will, and patience. These songs speak of patriotism, love, and devotion. It is not for nothing that oral folk art is called the spiritual memory of the nation. It is folk melodies that remind the viewer of ancestral courage.

Yolkin Tuychiyev's film "Afghan" is a work that explores human psychology, psychological trauma, and the phenomenon of loneliness in the most complex artistic forms of modern Uzbek cinema. The story in the film is not only a historical memory of the Afghan war, but also reveals, at a philosophical level, the internal fragmentation of a person returning from the war, the conflict between the past and the present, and the processes of remembering and forgetting. In the dramaturgy of the work, real time and memory intertwine, and the principle of the "mixed world" in the character's consciousness becomes an artistic style.

One of the main features of Yolkin Tuychiyev's style - minimalism, silence, psychological space, creating an image through detail - is also vividly manifested in this film. The director strived to show not physical actions, but emotional states, the emotional experiences of a person returning from the war. In this respect, the film reinterprets the Afghan theme not through typical heroism or epic drama, but as a fragmented picture of human thought.

The use of folklore music in the film is not accidental, but an artistic technique with a significant semantic and psychological load. One of the main tasks of addressing folk melodies is the restoration of cultural memory and national identity in the audience. The topic of the Afghan war requires addressing the painful points of national memory. Folklore music

establishes an emotional connection with the character's past, his childhood, and the pure inner world before the war. Therefore, the music serves as a door to the past in the film. Another goal is to create psychological contrast. Folklore music, as a symbol of peace, tranquility, and homeland, creates a sharp contrast to the cruel, alien, and noisy atmosphere of war. Through this, the film intensifies peace and war, friend and stranger, order and chaos. This contrast also artistically conveys the character's internal fragmentation.

Folklore music in the film also serves as an emotional code in Uzbek culture. He defined the value of nationality, identity, customs, and traditions in the film. Such music, especially in lyrical-life fragments, activates the character's "self-return instinct."

Many Uzbek folk melodies are based on symbols such as road, separation, return, and loyalty. Their inclusion in films determines the inner spiritual path of the main character - the "attempt to return to oneself". He is physically at home, but mentally still in the war zone. Folklore music becomes a symbol representing.

Methods

The article uses complex, comparative, critical-assessment, structural-functional analysis, typological, and contextual methods. In general, research methods included scientific concepts of system-structural analysis, observation, comparative analysis, content analysis (analysis of documents), and interviews with experts.

Vladimir Ya. Propp studied the origins of genres, plots, images, and motifs of folklore not only based on examples from Russian folklore, but also from world folklore. For example, he considered miraculous motifs related to birth against the backdrop of the Epic legend's folklore sources. In this sense, this research also serves as a necessary source for studying the issues of

adapting folklore traditions (Propp 448).

Folklore is a manifestation of the spiritual world, socio-psychological memory, and people's creative thinking, a rich spiritual heritage formed over centuries and living in the hearts of generations. Modern screen art, in particular films, serves as an important tool for the expression of folklore in new forms, as well as for its reception, love, and promotion by the younger generation.

Victor Gusev believed that the specificity of the perception of folklore is connected to the synthetic nature of the folklore text and to its proximity to visual-acoustic (multi-channel) art forms. This requires a certain capacity for perception, which the author defined as "non-differentiated synchronous auditory and visual reactions" (Gusev 245).

Scientific studies reveal new, original views on the aesthetic system of contemporary forms of mass art and the origins of mass screen performances. The source, enriched with such specific materials, belongs to Neya Zorkaya, who studies literary lobby, balagan theater, traditional puppet theater, and the predecessor of television films. He connects the origins of cinematic genres (detective, melodrama, etc.) with folklore, tracing their roots to Petrushka's demonstrations (Zorkaya 238).

In his research, Nikolai Khrenov studies cinema in connection with literature, folklore, circus, and balagan theater. The scientist connects the development of cinema with the introduction of mythology and archetypal motifs. Cinema examines the archaic stages of literary development. When studying the interrelationship of cinema and folklore, he emphasizes the need for a new understanding of its genesis, nature, and functioning in culture (Khrenov 220).

Discussion

Let's analyze the example of the feature film "Cho'liq," released in June 2025.

The very title of the film makes the viewer think. What does the word “Cho‘liq” mean? This word is also often found in folk epics. Cho‘liq – shepherd’s assistant, means junior shepherd.

The screenwriter and director, Jamoliddin Qo‘ziboyev, develops the action line through the story of Halim Bobo, who tells his grandson about the events he experienced. In the film, the events, the state of the characters, their characters, and situations are explained to the viewer through retrospection. The film tells the story of Halim Bobo’s youth, his childhood, and his wonderful life on the farm.

Youth is a time when enthusiasm, strength, determination, and the fire in the heart ignite. Grandfather Halim was also a fireman when he was young. He was a cheerful, arrogant, self-confident, spirited young man. His father, Norboy Ota, gave Halim as an apprentice to the shepherd Jovli to kill his son’s pride. So, the film is about Halim Bobo, a young man with a limp.

“Cho‘liq” is a very sincere film. The footage is quiet, and, thanks to the use of folk melodies, it is pleasant to the heart, reminiscent of childhood memories. The actors’ performances also emanate sincerity and simplicity. The director’s achievement lies in his emphasis on national folklore traditions. Examples of oral folk art were actively used in the film. Here, the charm of the dombra is depicted through unique frames. In short, the events of “Cho‘liq” are described with Uzbek charm.

Nowadays, the social importance of Uzbek film studies is increasing, and the works of local writers, including those with folklore, historical, modern, and philosophical themes, are being reworked and brought to the cinema from a different perspective. In Uzbek cinema, films that appeal to the public, address social problems, and use the local folk language are at the forefront (Yusupova 741).

Folklore plots are also being incorporated into historical films being shot

by directors. For example, in the feature film “The Great Emir and Donna Maria” (2025), legends and stories are actively used. In this film, directed by Yolkin Tuychiev, the legends are presented in a new way, serving as a relevant theme in depicting the justice of the Timurid era. This not only helps maintain interest in classics but also attracts a new audience.

In the film, Maria, moving between periods, experiences various conflicts and dangerous situations. This creative, imaginative approach to folklore in the historical film not only ensured the screenplay’s success but also made it beloved and visually appealing. The reason is that folk oral art has deep roots in people’s psyche. It was absorbed into the blood through lullabies of mothers, fairy tales heard from grandparents.

Also, the archetypal images used in films help the viewer better understand themselves and the world around them. According to Carl Jung’s theory, the first symbols and plot patterns found in all cultures, preserved in humanity’s collective consciousness, are called archetypes (Jung 297). According to such archetypes, the image of the father is interpreted as a protector in the family, responsible for order and justice, a shield-hero, and the image of the mother as a kind, supportive, and protective true friend in any situation. Or from symbols, shadows, and darkness are understood as calamities, desires, fear, and evil that have befallen or may befall a person. Such archetypes in Uzbek folklore include Alpamysh - a hero who fights the enemy and courageously passes trials; Bibi Seshanba - a caring mother embodying kindness and sincerity; dev - a symbol of evil and horror; and Baychibor - an assistant steed - a symbol of a loyal friend. It has been preserved in the human psyche for many centuries and is repeated in various forms.

When studying the similarities between architecture and cinematography. The scholar compares the creation of the

film to the construction of medieval buildings. Here, the producer is the archbishop (customer), the director is the chief architect, and the scriptwriters are scholastic advisors, who determine the entire set of themes and plots. Of course, it must be admitted that all arts are so closely intertwined that one cannot be imagined separate from the other (Panofsky 168).

For example, in the film "Chavandoz" (2007), directed by Hamidulla Khasanov, great emphasis is placed on the horse. The film's protagonist, Toshmurod (Boyir Xomirzayev), doesn't stray a single minute from his stallion named Qora ko'z (Black eye). Throughout the film, there is a spiritual closeness between Toshmurod and Qora ko'z (Black eye), bound by pure feelings such as true friendship and loyalty. This connection is reminiscent of the eternal ties between nature and humanity. The dream episode used in the film was also a wonderful example of folklore. Toshmurod's words to Qora ko'z (Black eye) "...in my dreams, I saw myself leading a foal. This one, this one, I thought it would be a boy, Black Eye. Without him, my horsemanship is useless", there is also an appeal to folklore. Here, a dream is considered an important image that symbolizes reality and reveals destiny. Through this episode, the viewer tries to understand life and the future. The presentation of such episodes in films enhances their impact and invites viewers to contemplate.

Results

Thus, the analysis of films on determining the importance of folklore in the success of cinema, in protecting today's youth from alien ideas, and in preserving centuries-old traditions and values allows us to draw the following conclusions:

1. The research results show that the educational and ideological significance of folklore is increasing amid rapidly changing values among young people,

driven by globalization and digital culture. Folklore has served as an effective means of educating the younger generation about values such as loyalty to national identity, spiritual stability, and social responsibility.

2. At the same time, the analysis confirmed that media communications - particularly television, internet platforms, and cinematography - can serve as the primary conduit for conveying folklore to young people in a modern, attractive format. It was revealed that processing folklore samples through forms such as animated films, ethnodramas, documentary projects, and multimedia content on YouTube and social networks increases interest among young people.

3. The screening of folklore motifs reinforces national identity in young people's minds, strengthens their sense of preserving cultural heritage, and builds immunity to global mass cultural attacks. Analysis of specific examples showed that the semiotic possibilities of folklore plots and images in media texts are wide, and through them, it is possible to express the national idea and aesthetic thinking in a modern style.

4. The fact that the return to folklore is taking place precisely in the era of globalization, with the development of nanotechnologies, determines the relevance of the issue. There are several reasons for this. One of the most important things is that, at a time when borders between people and countries are gradually disappearing, and mass cultural attacks are intensifying worldwide, everyone is looking for ways to preserve their cultural identity. Folklore is the only means of preserving people's traditions, values, and customs, and can present them in all their charm. Folklore gives young people who have become alienated from their identity and are increasingly influenced by mass culture information about who they are, their ancestors, their cultural heritage, and their values. In this sense, the importance

of folklore in today's dangerous ideological wars is immense.

5. Also, in the age of the Internet and gadgets, it is important to use the capabilities of the media to increase the love of folklore among young people. It is advisable to screen fairy tales, stories, legends, and myths, which are considered a spiritual and emotional link between generations, in the format of fiction and animated films, and present them to young people through social networks. Films rich in folklore quickly and effectively convey cultural values and moral lessons to viewers. Such films enrich imagination and broaden one's worldview. After all, in the context of globalization, films that are adapted by directly or indirectly addressing the theme of folklore provide viewers with information about their cultural characteristics, identity, and ancestors, and increase their love for their values.

The research results served as the basis for formulating specific practical proposals to strengthen the media's role in popularizing folklore, create formats suitable for young people, and thereby strengthen national spirituality.

Basic provisions

Today, humanity is under intense psychological pressure, living under the influence of emotional tension and depression. To avoid such intense pressure, people are drawing spiritual strength from the miraculous world of myths and legends. Running away from daily worries, she watches stories about self-awareness, values, and a bright future. Folklore samples included in the films allow viewers to find answers to important life questions, expand their imagination, and encourage thinking.

Trends in world cinema today show that folklore is a powerful cultural foundation for attracting global audiences while preserving national identity. In this way, people not only preserve their culture but

also promote it globally. In this sense, the role and significance of folklore are clearly manifested.

In a number of scientific sources, the formation and development of theatrical and cinematic performances, rooted in folklore, have been studied. Syncretism is characteristic of folklore performances and children's games in cinema (Vygotsky 3). In 1929, Alexandre Piotrovsky called cinema a universal method of technical renewal of art. At the time of the emergence of theoretical ideas, there were opinions that, in the absence of cinema, it was a field of creativity close to folklore (archaic) (Sputnitskaya, 14). It seems that folklore and cinema have a lot in common.

Folklore is a factor of stable identification of national culture. National values, worldview, and spiritual norms are passed down from generation to generation through folklore. Therefore, in conditions of increased influence of mass culture, folklore serves as an important cultural and educational resource for strengthening the youth's spirituality.

The digital environment offers unique opportunities to revive folklore in a modern format. Media platforms, movies, animation, podcasts, and social networks are the main communication platforms that quickly influence young people. Working with folklore in these areas increases its perceived value.

Cinematography is considered the most effective means of visually reinterpreting folklore images and plots. The screening of folklore motifs allows young people to perceive national heritage not only by hearing or reading, but also by feeling and seeing. This increases the impact several times.

Folklore content serves to foster national identity in young people. Attacks of mass culture - cultural globalization, subcultures, and Internet trends - quickly influence the consciousness of young people. Media texts based on folklore provide a return to roots, conveying the

national idea, historical memory, and spiritual heritage in a style close to youth.

Conclusion

If modern technologies play an important role in popularizing folklore, then the spiritual power of oral folk art strengthens humanity. It's no coincidence that digital platforms like Netflix and Amazon are actively investing in creating media products that address folklore, directly or indirectly. Indeed, folklore plays an important role in the cultural development of the world, inspiring and uniting humanity. Folklore helps humanity understand its cultural identity and form a sense of respect for its values. Folklore can be an ancient story, but it changes and renews over time, acquiring a new tone, charm, and color in each era. Due to this flexibility, it remains relevant and significant. Thus, folklore can inspire Uzbek filmmakers and amaze audiences for many years.

The people of Uzbekistan, like the people of other Central Asian countries, lived under Russian colonial rule for more

than 70 years. With independence, the state's first policy was to restore national identity to society. In this regard, movies have become one of the most widely used channels, along with other mass media. Many films with national identity content have been shot since 1991. The films "Chimildiq", "Pari Momo", "Dilhiroz", "Chayongul", and "Yodgor", which were shot on this subject, are considered successful. In these films, Uzbek national identity was emphasized, and the identity issues of minority groups were touched upon, albeit briefly (Meliqo'ziyev and Yuldashev 561).

Folklore is not a vestige of the past, but a spiritual support for today and tomorrow. Its revival through the medium of the screen, its reinterpretation, and its transmission to the younger generation in a modern format play an important role in strengthening society's spirituality. The manifestation of oral folk art through films and cartoons has not only aesthetic or cultural significance but is also one of the decisive factors in preserving the nation's historical memory, spiritual balance, and national identity.

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КИНО – ҮЛТТЫҚ АЙНАСЫ: ЭКРАНДА ҮЛТТЫҚ ҚҰНДЫЛЫҚТАРДЫ ЖАҢФЫРТУ

Аннотация. Мақалада қазіргі жаһандан заманында әлемде болып жатқан мәдени өзгерістер, бұқаралық мәдениеттің жастар санасына әсері, сондай-ақ фольклорға деген қөзқарастың өзгеруі туралы айтылады. Технология ғасырында үлттық құндылықтарға оралу үдерісі ғылыми негізде, нақты сараптамалық мысалдармен көрсетілді. Ұзақ жылдар бойы елеусіз қалып, суретшілер ескірғен деп санаған фольклорға деген қөзқарастың бүгінде өзгеріп жатқанын дәлелдеу үшін өзбек киносының мысалы келтірілді. Бұл мақалада соңғы жылдары өзбек кинорежиссерлері түсірген көркем фильмдердегі фольклорға жүгіну үрдістері, ауыз әдебиетіндегі образдар мен мотивтердің экран тілінде көрінү мәселелері талданған. Тақырыпты таңдаудағы негізгі мақсат – қазіргі заманы киноконтенттегі үлттық бірегейлікті сақтау, киноның көркемдік құрылымындағы дәстүрлі фольклорлық поэтика мен кинобейне динамикасының өзара байланысын ашу.

Зерттеуде салыстырмалы-түсіндірмелі, құрылымдық талдау, интермәтіндік тәсіл, семиотикалық талдау сияқты әдістер қолданылды. Сондай-ақ, фильм сценарийі, режиссерлік тұжырымдама және экрандық бейнелер арасындағы фольклорлық компоненттің интеграциясы жеке қарастырылды. Талдау нәтижелері бойынша қазіргі өзбек киносында фольклорлық бейнелер, рәміздер, салт өлеңдері, мақал-мәтеддер, эпос поэтикасының элементтері арқылы үлттық ойлауды жаңғыруту және көрерменмен эмоционалдық байланысты нығайту үдерісі жаңданғаны анықталды. Мақалада фольклорлық дереккөздерге сүйену киноның көркемдік тілін байытып, экрандағы үлттық мәдени кодтарды жаңдандырып, жаңа бейнелеу шешімдерін жасауда маңызды факторға айналатыны көрсетілген. Мақалада фольклордың қазіргі қоғамдағы рөлі мен маңызына ғылыми талдау жасалған. Оnda фольклорды өткеннің жәдігері деп бағалау стереотипінен бас тарта отырып, ғасырлар бойы қалыптасып, шындалып, бүгінгі күні де өзектілігін жоймаған рухани байлық ретінде қарастырылады. Жаһандану мен бұқаралық мәдениеттің ықпалы күшейіп келе жатқан заманда әлем өнерпаздары фольклорға бет бұру арқылы үлттық және мәдени құндылықтарды жаңғыртып, жас ұрпаққа жаңаша жеткізуге ұмтылуда. Мақалада дәл осы мәселе – фольклорды заманау форматта ұсынудың мүмкіндіктері мен тиімділігі нақты экран туындылары (көркем, деректі және анимациялық фильмдер, көрнекі құралдар) мысалында ғылыми негізде талданып, зерделенеді.

Түйін сөздер: ертегі, фольклор, көркем фильм, балалар киносы, анимация, әдет-ғұрып, мәдени өмір, жаһандану.

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Автор қолжазбаның соңғы нұсқасын оқып, мақұлдады және мүдделер қақтығысы жоқ екенін мәлімдейді.

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КИНО – ЗЕРКАЛО НАЦИИ: РЕКОНСТРУКЦИЯ НАЦИОНАЛЬНЫХ ЦЕННОСТЕЙ НА ЭКРАНЕ

Аннотация. В статье рассматриваются культурные изменения, происходящие в мире в современную эпоху глобализации, влияние массовой культуры на сознание молодежи, а также меняющееся отношение к фольклору. Процесс возвращения к национальным ценностям в век технологий был продемонстрирован с научными основами и конкретными аналитическими примерами. На примере узбекского кинематографа было обосновано, что отношение к фольклору, которое долгие годы игнорировалось и рассматривалось художниками как устаревшее, сегодня меняется. В данной статье анализируются тенденции обращения к фольклору в художественных фильмах, снятых узбекскими кинорежиссерами в последние годы, вопросы проявления образов и мотивов устного народного творчества на языке экрана. Основная цель выбора темы – сохранение национальной идентичности в современном киноконтенте, раскрытие взаимосвязи между традиционной фольклорной поэтикой и динамикой кинообраза в художественной структуре кино. В исследовании использовались такие *методы*, как сравнительно-интерпретационный, структурный анализ, интертекстуальный подход, семиотический анализ. Также отдельно рассматривалась интеграция фольклорного компонента между сценарием фильма, режиссерской концепцией и экранными образами.

По результатам анализа установлено, что в современном узбекском кино активизировался процесс возрождения национального мышления и укрепления эмоциональной связи со зрителем посредством фольклорных образов, символов, обрядовых песен, пословиц и поговорок, элементов поэтики эпоса. Статья показывает, что опора на фольклорные источники обогащает художественный язык кино, оживляет национальные культурные коды на экране и становится важным фактором в создании новых образных решений. В статье представлен научный анализ роли и значения фольклора в современном обществе. В ней, отвергая стереотип оценки фольклора как реликвии прошлого, рассматривается духовное богатство, которое формировалось и шлифовалось на протяжении веков и не утратило своей актуальности даже сегодня. В то время, когда влияние глобализации и массовой культуры растет, художники во всем мире стремятся возврдить национальные и культурные ценности и донести их до молодого поколения по-новому, обратившись к фольклору. В статье именно этот вопрос – возможности и эффективность представления фольклора в современном формате – анализируется и изучается на научной основе на примере конкретных экранных произведений (художественных, документальных и анимационных фильмов, наглядных пособий).

Ключевые слова: сказка, фольклор, художественный фильм, детский фильм, анимация, обычаи, культурная жизнь, глобализация.

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