Design of National Identity in Uzbek Cinema: In the Case of The Movıe O'tov (Otağ)

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Abstract

After gaining its independence in 1991, Uzbekistan chose a more original path in building its national identity, both economically and politically, compared to other Turkish Republics that gained independence. It is trying to develop its international political and economic presence on this chosen path. At the same time, it aims to revitalize both historical and national cultural heritage, known as national values, and bring them to the agenda of life. It seems that there are no ethnic, religious, regional conflicts and political imbalances in Uzbekistan. With this advantage, it has been observed that social changes occurred in Uzbekistan in a short time after independence as a result of identity building policies that prioritized social peace and peaceful principles. In the study, the 'identity' problems experienced in Central Asia during the Soviet Union period and the issue of a new identity design with independence were investigated. In the research, the Uzbek film O'tov was taken into consideration and the design of the national identity in Uzbekistan through films was analyzed using the content analysis method. The study is limited to Uzbek cinema and the movie O'tov.

Özbek Sinemasında Milli Kimliğin Tasarımı: O'tov (Otağ) Filmi Örneği

Özet

Özbekistan, 1991 yılında bağımsızlığını kazandıktan sonra, bağımsızlığını kazanan diğer Türk Cumhuriyetlerine kıyasla hem ekonomik hem de politik olarak ulusal kimliğini inşa etmede daha özgün bir yol seçmiştir. Seçtiği bu yolda uluslararası politik ve ekonomik varlığını geliştirmeye çalışmaktadır. Aynı zamanda, ulusal değerler olarak bilinen hem tarihi hem de ulusal kültürel mirası canlandırmayı ve bunları yaşamın gündemine getirmeyi hedeflemektedir. Özbekistan'da etnik, dini, bölgesel çatışmalar ve politik dengesizlikler olmadığı görülmektedir. Bu avantajla, toplumsal barışı ve barışçıl ilkeleri ön planda tutan kimlik inşa politikaları sonucunda, bağımsızlıktan kısa bir süre sonra Özbekistan'da toplumsal değişimlerin yaşandığı gözlemlenmiştir. Çalışmada, Sovyetler Birliği döneminde Orta Asya'da yaşanan 'kimlik' sorunları ve bağımsızlıkla birlikte yeni bir kimlik tasarımı konusu incelenmiştir. Araştırmada, Özbek filmi O'tov ele alınmış ve filmler aracılığıyla Özbekistan'da ulusal kimliğin tasarımı içerik analizi yöntemi kullanılarak analiz edilmiştir. Çalışma, Özbek sineması ve O'tov filmi ile sınırlıdır.

1. INTRODUCTION

The concept of nationalism emerged in folklore and culture in the 18th century. With new revolutions and changes in the 19th century, the idea of national identity became stronger and the desire to govern under one roof arose. Then, the 20th and 21st centuries became an era of nation building with the support of the masses. One of the greatest tools of this age has been mass media (Özkan- Rigiderakhshan, 2022: 1127). During nation building, common ideas were produced and people were able to adopt common wisdom by eliminating time and space boundaries in the world through mass media. Although the Central Asian countries gained independence during this period, they became states under the control of the Soviet Union. Uzbekistan has made effective progress in the process of building national identity by using mass media to create common consciousness and national thought.

In Uzbekistan, the idea of communist identity, which was imposed on the society during the Soviet period, was eliminated and the independent states began to quickly return to their own national and cultural identities. Mass media were actively used to ensure the rapid progress of this process and to disseminate the state's national identity ideology to society (Anderson, 1995). Cinema, one of the mass media tools, has been seen to play an active role in the formation and adoption of the Uzbek national identity. Uzbek cinema, which deals with national feelings, has focused on history, culture, language and national values and has become one of the effective channels in the construction of national identity.

During this period, a great deal of work was done in the fields of newspaper publications, literature, art and history. In many poems written by poets during the independence period, situations such as denigrating and marginalizing the Soviet period as well as glorifying and praising the Uzbek identity can be seen. Cinema, inspired by these written stories and works, instilled the national identity ideology into the society both visually and audibly and further strengthened the national spirit (Abazov, 2007). The difference of cinema from other mass media is that it can reach more audiences in groups at the same time. Within the scope of this feature, cinema produces and disseminates cultural codes and social norms. While films entertain the audience, they are also used as important tools by states to impose religious and political ideas on society. In this context, the study investigated how Uzbek cinema constructed national identity through post-independence films in Uzbekistan. In the study, O'tov was examined within the scope of content analysis method and it was tried to reveal how the national Uzbek identity was designed.

2. IDENTITY AND NATIONAL IDENTITY DEFINITION

It continues its existence in an area occupied by others, especially by itself, every day of life. Human existence is viewed as a complex series of individual and social interactions. These interactions result in informing our values, the personal or social meanings we derive from various experiences, the roles we play, and who we are in a particular group or situational context. Our identity is formed through these interactions (Burke and Stets, 2009). Identity theories express identity as how people perceive themselves in a social and individual context and how these social and individual components interact together. In general, identity theories provide guidance for understanding how one's views of who one is define what it means to be human in a world where the individual exists among other individuals (Meltzer, 2020). In this context, 'identity' is a Latin word that comes from the root 'who' and means 'the same' (Yusupova, 2018: 4). As can be seen from the meaning of the word, identity represents an identity as an individual, a collective and a human being.

From a social perspective, identity is the belonging to a community and the difference that distinguishes it from other individuals with its uniqueness (Leary and Tangney, 2012: 70). Modern nationalism emerged with the French revolution. The concepts of national identity and nation-state are also a product of modern nationalism. Ethnic affiliation has become more prominent in the newly formed states on the map. The ideologies of independence and loyalty to new nation-states were brought to the agenda through mass media and attempts were made to impose them on society. Here, it is considered important that the ethnic minorities living mostly within the borders of the state embrace this sense of belonging. Therefore, the media undertakes the task of achieving this goal and achieves it successfully (Bukingham, 2008: 123).

The concept of national identity has been defined in different ways by many scholars. According to Smith, national identity is a type of collective cultural identity. He also suggests that there are basic features such as country, common memory or myth, common public culture, common legal rights and common economy that constitute national identity (Smith, 1994). Connor also puts forward a similar idea, and according to him,

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national identity is a sense of belonging (Triandafyllidou, 1998). Giddens, on the other hand, considers the definition of national identity from a psychological perspective and expresses it as a psychological belonging that has emerged within the scope of historical and cultural conditions. Claiming that national identity is constructed in a mixture of dreams and realities, Anderson argues that national identity is a fiction. Yurdusev, on the other hand, is close to Anderson's idea and reveals that national identity is a product of the ideological thoughts of the state. Güveç states that national identity is built within the scope of cultural values (Özyurt, 2005). When we look at the definitions made by scientists, it can be seen that national identity is generally formed within the scope of nation-state ideology, cultural and psychological emotions.

National identity differs from cultural identity. Although it is built on the basis of cultural values, national identity is not defined as cultural identity. Nation-state ideology constructs the national identity not entirely through the culture of the society, but perhaps through selected codes and symbols. National identity makes it different and sacred from other national identities with these codes, common consciousness, interests and feelings of belonging. This difference and sanctity exists with the nation's history, myth, values and political identity created by the state (Bille, 2012).

This difference and privilege also emerges with the presence of another nation on the other side. Where a global change takes place, a person searches for both individual identity and collective identity (ÿimÿek and Ilgaz, 2010: 195). With globalization, states imperceptibly inject their identities into the societies of other countries across borders through mass media. One of the most effective mass media in this process is cinema. By feeding on literature, history, culture and myths, cinema films can convey the ideology of the state more easily emotionally and psychologically and reach a wide audience (Harwey, 1999: 337).

3. MASS MEDIA AND IDENTITY

With the industrial revolution, mass culture emerged. The influx of masses into cities, the formation of new communities and the control of these communities were achieved through mass media. In this way, the rule and dominance of states over societies has increased even more through mass media. Mass media have played an important role in the dissemination of the nation-state identity, reaching large masses and maintaining its existence (Işık, 2002). Anderson suggests that mass media use three different methods in creating national identity awareness. The first is the open communication of mass media using popular language and the Alphabet. Secondly, communication is ensured between society and elite groups, and thirdly, a large number of books are produced in which the ideology of the state is written along with the public language. With these three methods, the state both resorted to historical evidence and supported its national-state identity. In addition, permanent documents have emerged for the maintenance of the state's own existence (Anderson, 1995: 54-56).

Mass media has entered an era of rise following the industrial revolution. Periodically, the power of influence has both increased and decreased. However, in our age, the influence of mass media seems to be at its peak. In this regard, Boudrillad defines mass media as devices that distort social realities (Boudillard, 2015). Deutch, on the other hand, states that national identity is constantly glorified through mass media and that national ideas are successful in this way. This also forms the basis for the consolidation of the positions of state elites, the transmission of narratives defending their ideas, and the shaping of modern national identities (Deutch, 1966: 97).

Mass media are constantly reproducing themselves with the emergence of new media as a result of the advancement of technology, especially television, newspapers and radio. (Castells, 2016: 1-5). Another thing that new media has created is that it destroys the concept of time and space. Nowadays, the events that take place in real life are instantly transmitted to other audiences, bringing individuals to the virtual reality environment. This situation also offers the simulation of the information to be learned rather than providing mental organization to the individual (Baudrillard, 2015: 77). The agenda-setting feature of the media also constitutes one of the tools most used by states in the construction of nationalism and national identity. Through new media, states have begun to build national identity in virtual environments that do not recognize borders, space and time. An example of this is that ethnic diasporas living abroad create such platforms among themselves and establish virtual communities that represent the nation-state they belong to (Göker, 2015: 403).

It has always been argued by scientists that mass media do not always reflect the facts. Mass media do not reflect the events taking place in society as a one-to-one mirror. Agenda topics are selected based on whether they attract the attention of the audience or not. This is also considered valid for content produced in new media

channels (Poyraz, 2002). This feature of mass media is used very effectively in cinema. Movies and TV series, especially with their articles adapted from true stories, enable individuals in society to easily identify with movie characters. Cinema has been using this quality since the Second World War and plays an important role in imposing national identity and state ideologies by affecting the audience emotionally (Massumi, 2019: 61-62).

4. IDENTITY DESIGN THROUGH CINEMA

Cinema, one of the mass media tools, is a cultural and artistic tool that has an important place in the process of identity construction. National identity is intertwined with cultural identity. This situation makes cultural production important for states. Although it primarily uses visual symbols actively, cinema also makes extensive use of symbols, cultural codes, values and even historical myths. According to Adorno and Horkheimer (2010: 358), music, cinema, radio and literature, which are art channels, are important mass media that create mass culture. Cinema, which started with silent cinema and then constantly renews itself with color, sound and different animation techniques accompanied by new technological devices, still maintains its social impact today. Cinema differs from other media in that it mechanically conveys predetermined mass culture to the audience. This is also an idea that shows the basic characteristics of states' representation and ideologies. Along with the transfer of the dominant ideology, the production of mass culture and the construction of national identity are carried out in parallel and the existing power is reinforced (Hall, 2002).

Cinema is seen as one of the basic products of mass culture. Within the scope of this perspective, Ryan and Kellner argue that cinema has a quality that can restrict the thoughts and imagination of the audience. The figures, forms, characters and representative objects used in films draw a framework for the audience's thoughts. It encrypts the discourse of the masses through the objects used and thus ensures the identification of the individual with himself. It reflects social realities rather than real-world events and accelerates the easy internalization of the identities being constructed by the audience (Kellner, 2010: 35).

Cinema brings realistic and utopian stories, especially social events, to the screens, and also produces films with imaginary and made-up themes. Such films also help the visual and discursive dissemination and consolidation of social and power relations, political structures, historical and traditional values with their representational function. While cinema initially had an impact on the audience with emotionally dominant scenes, following historical developments in the 21st century, cinema focused on social realism issues (Yusupova, 2018). Realistic cinema has started to produce films by highlighting the resistance of societies, community heroes, role model individuals and unity institutions. By highlighting cultural representations through community leaders portrayed in films, it also popularizes ideological ways of thinking in society. These thought patterns are contrasted with other thoughts and presented as the same as the mainstream thoughts that are shown to be dominant in society. The dominant language used by cinema is seen as politics, racism, homosexuality, gender discrimination, enemy identity and other forms of discourse (Kellner, 2010: 73).

It is seen that the discourse feature of cinema is frequently used in the establishment of the new nation-state and the politics of national identity construction. After the independence of Uzbekistan, it has been observed that he skillfully used what the villager, urbanite and traditional Uzbek individual should be like in the process of building a modern and national identity through cinema films (Abazov, 2007). In order to get rid of the Russian identity that had been imposed for years, Uzbek cinema first shot films about the lives of peasant people, and later on, it also screened films about different identities living within the borders of Uzbekistan. In this context, cinema has also become the expression of geographically established cultural and national identities (Ward, 2000: 26-40). The biggest example of this is Bollywood and Hollywood cinema. While these cinemas have been influential in many countries with their unique style and production, they have also become a source of ideas for other countries. He collaborated with these countries in Uzbekistan between 2000 and 2010 and shot successful films on many subjects. He has also achieved success in festivals, biographies and documentary films. In this way, cinema studies on the design and construction of national identity have also gained momentum.

5. IDENTITY DESIGN IN UZBEK NATIONAL CINEMA

With the emergence of the camera in France, a French cinema movement spread throughout the world. At the same time, he develops a cinema style unique to Italy, Iran and Russia. During the Second World War, all

sectors in Russia were moved to Uzbekistan, Kazakhstan and Kyrgyzstan, resulting in great developments in the fields of art, technology and industry in these countries. Cinema is one of such developed fields. The foundation of Uzbekistan cinema was laid by the pioneers of Russian cinema. Uzbekistan's first cinema was opened in Tashkent. The first Uzbek documentary was brought to the screen in 1923. Uzbek cinema experienced its golden age between 1945 and 1980. Fiction films such as 'Pahta– Aral', 'Minare of Death' and 'Muslim Woman' were shot, and later a sound film called 'Yemin' was shot (Karimova, 2010: 14). The first Uzbek film studio, which was opened in 25 under the name 'Şark Yıldızı', changed its name to Uzbekfilm in 1958. Directors and producers such as Uchkun Nazarov, Shuhrat Abbasov, Ali Hamrayev, Ravil Batirov and Latif Fayziyev, who are considered the first founders of Uzbek cinema, worked in this studio. The classic works of Uzbek cinema, shot under their leadership, 'Days in the Past', 'I Am Enchanted', 'Tashkent- City of Bread' and 'Gossipin the Neighborhood' are still loved and watched today. These films mostly focused on the impact of the Soviet regime on society and the changes being made. In this context, the Uzbek Art Cinema Museum was established in Tashkent in 1972 (Latipov, 2021).

In the 1980s, Uzbek cinema tried to emphasize the historical basis of Uzbek national identity by making films about historical heroes. During this period, different films named 'Nodirabegim', 'Abu Rayhan Biruni', 'Fiery Roads', 'Zulmatni Tark Etib', 'Mischief' were recorded. Movies were shot about the lives of great people of those periods. In addition, Uzbek cinema has tried to expand the boundaries of cinema to create films in which social processes will be depicted more deeply and more vividly. It has reached a new level in terms of quantity and quality in the field of silver screen, has expanded in terms of genre and thema, and has started to act in new approaches by abandoning the stereotyped approach in films. Since 1996, a new path of development has been opened in Uzbek national cinema (Karimov, 2008). Based on the Decision of the Council of Ministers No. 247 dated July 12, 1996, the state joint stock company 'Uzbekkino' was established. The decree gave a new impetus to Uzbek cinema to boldly raise modern problems, find ways and means to involve the audience, be able to financially support themselves and their activities, and equip themselves with new equipment and technologies. Films shot during this period brought a new approach to the solution of modern problems (Abul-Qosimov, 2008).

Nowadays, the social importance of Uzbek film studies is increasing and the works of local writers Folklore, historical, modern and philosophical themes are reworked and brought to the cinema from a different perspective. In Uzbek cinema, films that appeal to the public, deal with social problems and use the local folk language are at the forefront. The important aim of producers and directors is to attract the attention of local people and make films according to their needs. In the Central Asian states and Uzbekistan, the agenda topics of cinema are Islamic identity, the construction of a single national identity, rejection of the Russian identity and getting rid of it (Galina, 2009).

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 first policy of the state was to restore national identity to society. In this regard, movies have become one of the most used channels, like other mass media. Many films with national identity content have been shot since 1991. The films 'Chimildiq', 'Pari Momo', 'Dilhiroj', 'Chayongul' and 'Yodgor', shot on this subject, are considered successful. In these films, Uzbek national identity was emphasized and the identity issue of minority groups was touched upon, albeit slightly (Meliqo'ziyev and Yuldashev, 2016: 561).

Uzbek cinema changed its target audience towards young people after 2000. In Uzbekistan, 65% of the population consists of young people. This also shows that the generations that grew up with the Soviet mentality are being replaced more quickly by the new generation. During this period, motion pictures continued to actively reflect national identity issues. The films that are successful in their subjects are 'Yo'l bo'lsin', 'O'tov', 'Fountain', 'Children in the Sky', 'Memory', 'Oydin' and 'Sog'inch Sohili'. In these films, young people are depicted as individuals who are committed to their cultural values, instilled with love of the homeland and raised with the true Uzbek identity (Karimova, 2010: 26).

6. REVIEW OF THE MOVIE O'TOV USING CONTENT ANALYSIS METHOD

Within the scope of this study, the movie O'tov is discussed with the method of content analysis and how the Uzbek national identity is designed through films. Content analysis is a technique that involves rediscovering, restructuring and reinterpreting the meanings hidden in the texts or social reality examined. Content analysis is

communication focused. In this context, verbal statements, written materials, pictures, other visual objects such as cartoons, movies and videos can be examined within the framework of the content analysis technique. The aim of content analysis is to make inferences about the social reality that is not visible in the material examined. In content analysis, certain dimensions of public communication are considered in the context of certain purposes. In this context, content analysis examines not only the visible content of the material but also its background; In other words, while it deals with the theme and content of the text with primary reading, it examines the context texture with secondary reading (Cengiz, 2015: 26).

Content analysis is a scientific research method used to make meaningful and valid inferences about texts and the contexts in which they are used. Content analysis, which is a set of methodological tools and techniques applied to various discourses, can be considered as a controlled interpretation effort and a 'reading' tool that is generally based on deduction. The basic features that differentiate and differentiate both films focusing on the identity problem from other such films are examined. Then, the effectiveness of these films as a medium of communication and interaction is examined and discussed in detail with examples. Both films present the audience with a view connected to the public sphere, which mediates active and new discourses specific to the periods in which the events take place (Gürel and Alem, 2010: 335).

7. SUBJECT AND DESCRIPTION OF O'TOV MOVIE

Year of construction: 2007

Director: Bahriddin Aynazarov

Production Company: 'O'zbekkino' film agency

Duration: 77 minutes

At the beginning of the film, during the screening of the Arabic text with the year 1936 written on it, a conversation between Saidnurmuhammad and his son Saidismoil "You were imprisoned as a traitor because of the article you wrote against politics" takes place in the background. With this speech, he also describes the period in Uzbekistan during the establishment of the Soviet Union, when the country's intellectuals, including those who were literate, were declared traitors and sent into exile. The film transitions to 1981 and deals with the problems faced by the young generation and society in this period.

Cevahir lives with his father in a tent among the mountains outside the village. Cevahir, who spent his life working as an animal husbandry, is also a very intelligent young man who graduated from school at the top of his class. In Tsarist Russia and Soviet times, the Islamic religion was strictly denigrated and those who kept books about religion in their homes were declared as Kulaks or traitors. In the movie, Cevahir's father, Saidubaydulla, is also the son of Saidismoil, who is shown at the beginning of the movie and declared a traitor. He was also declared the son of a traitor. For this reason, he lives with his son among the mountains, away from society. At the same time, Saidismoil tries to protect his son Cevahir from the Soviet regime, as he sees the policies towards his grandfather and father as bad. Although father and son live in isolation from society, they are both intelligent and literate people. With the character of Saidismoil, the director reflects the identities of those who were exposed to the persecution of their families during both Tsarist Russia and the Soviet period, who at the same time tried to maintain their own values in an isolated life despite the oppression, and who tried to protect their children from being exposed to these difficulties and political ideologies due to the difficulties they experienced. In the movie, the gendarmerie brings the call-up letter for military service, but Saidubaydullo gives 5 sheep from his flock to avoid sending his son to military service (0:19:25 – 0:19:35). In another shot, Cevahir receives a red diploma and a gold medal for graduating from school at the top of his class. With this first rank, he/she can be accepted to the university of his/her choice without any exam. However, Saidubaydullo burns the diploma and gold medal in the fire and tells his son that he will not go to university (0:20:15 – 0:20:50). As always, Cevahir bows to his helpless father.

At the same time, the film also touches upon the cotton policy, which was very important in Uzbekistan during the Soviet period between 1980 and 1990. In Uzbekistan, cotton is called white gold. Uzbekistan was growing the cotton of Soviet countries. This historical event is emphasized in the movie by Cevahir's purchase of a television for his tent and the news of cotton picking being reflected on the television. This cotton policy also caused the drying of the Aral Sea, which is the biggest problem for the country's ecology (AVİM, 2016).

The most important reason for Cevahir's desire to go to university is that his classmate Aydin will go to university. As a young man who dreams of getting an education, Aydin encourages his friend Cevahir to get an education as well. In the movie, the character Aydin represents young women in the Soviet period. Aydin is a good example of the identities and roles attributed to women in society in the Soviet Union. It reflects that young people in this period were in disrespectful and discriminatory thought patterns towards their own values and national identities. This point of view is also emphasized in Aydin's dialogues with Cevahir in the film:

Cevahir: So you're back?

Aydin: Yes. I came to visit the people at home. These places have never changed. The same arrogant mountains, the same boring and heedless people.

Cevahir: Why do you say people remain heedless?

Aydin: For example, you! What did you do during the winter? You spent time sleeping again.

Other people are the same. But things are happening in the world that you don't even think of.

Cevahir: I know. If you don't believe me, let me show you.

(They enter the cave)

Cevahir: Did you see? Isn't it great? (He wrote many events he watched on television on the walls of the cave).

Aydin: Wow. No bad. So you bought a TV? Or are you reading newspapers?

Cevahir: I watched it on television.

Aydin: Good for you. You have become a modern caveman! (0:29:25 – 0:31:33)

During this dialogue, Aydin always speaks Uzbek by mixing Russian words. In addition, Aydin's perspective has changed a lot, along with his speaking style and dressing style. Aydin now sees the people in the village as very backward-thinking and empty people. In addition, speaking Russian is considered more prestigious for him. This situation is one of the serious wounds experienced in the society in Uzbekistan. The perception that knowing Russian makes one feel like a higher-level person still continues today. Aydin's mixing of Uzbek with Russian represents the same problem and the identities that hold this thought. In addition, it emphasizes the idea that the people in the village are ignorant and have identities that do not contribute to society. As it is known, the village people are noble local people who are close to their values, culture and essence. But during the Soviet period, these values were destroyed and identities with different values and thoughts were tried to be built.

Another issue that the film wants to reflect is Cevahir's purchase of a television. Cevahir television watches many different programs all winter long. Even while eating, he does not take his eyes off the television (0:23:42 – 0:26:50). This provides a reference to Althusser's theory of ideological state apparatuses (Althusser, 2010). Cevahir almost feels enlightened by embodying himself in the real world and watching different programs on television. However, he is not aware that he has locked himself in a box and that the Soviet ideology is slowly being processed into his subconscious. This ideology, which his father wants to protect, includes Cevahir into the regime through television. The director emphasizes this situation with Aydin's sentence, "You have become a modern cave person".

With the arrival of spring, Cevahir is called up for military service again. The gendarmerie, who comes only when his father is not around, gives the summons letter to Cevahir and says, "your father will understand what to do" (0:28:38 – 0:28:47). After hearing that Cevahir Aydin is getting married, he gets angry, takes his belongings from the tent and decides to go to the military. His father tries to stop Cevahir. He says that they deceived him and that there is nothing in the military service, but Cevahir goes on horseback without listening to his father. Cevahir returns from military service after two years. He sees his father getting married. However, the girl he married is deaf. Cevahir says to his father: "I think the woman you married is both deaf and barren?" (0:58:38 -0:58:43). His father gets angry and pours tea on his face. Cevahir got angry at this situation and said, "Did I swallow so much blood in Afghanistan for you?" says (0:58:53 – 0:58:57). Cevahir does not sleep until the morning and early in the morning he buries the television, which he accuses of being a means of seeing the world, in the pit and tries to take his belongings and leave. His father begs him not to go, but Cevahir still does not return. In this scene, the emphasis is on the Afghanistan war in the 1980s. In addition, those who returned alive from this war also experience psychological problems. War follows them everywhere as a nightmare. In

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addition, those who participate in this war do not know exactly what they are fighting for. Cevahir also represents the identities of the people in this war. This scene also represents how the state uses ideological devices through technology addiction and the rebellion of someone who is harmed by this situation.

Later in the scene, a year later, a new daughter is born in the family. At the same time, Saidubaydullo always looks forward to Cevahir's return. With a new scene transition and the display of the year 1991, we are now stepping into the independence period. The little girl is digging the ground and her father Saidubaydullo helps her. The broken television that Cevahir buried is found in the ground they dug. The girl asks, "Dad, what is this?" Saidubaydullo answers "television". The girl asks again, "What is this for?" "This shows everything," he replies. At that moment, the girl replies, "Dad, the television is showing a man and this man is even walking towards us" (1:08:34 – 1:09:04). The father looks through the television frame and realizes that the person approaching them is Cevahir.

Cevahir is no longer the same. He broke down, became a drinker and even a drug addict. Saidubaydullo buries his whole body in the ground inside the tent, leaving his head outside, to treat Cevahir in order to save him from addiction. Cevahir rebels for a few days and has a drug crisis, but eventually begins to recover. When Saidubaydullo asks why his daughter buried Cevahir, he says that Cevahir's heart is infected and only the soil can heal it (1:13:48 - 1:14:15). Cevahir, who was buried in the ground, heals after a while and comes back to life after being cleaned with water. Here, semiotically, soil represents homeland and water represents revival and new life.

In the film, Zeynep, who cannot speak but gives Saidubaydullo a family and a new life, represents the national Uzbek woman identity. The little girl represents the independent, free and new strong generation of Uzbekistan. In the film, the director reflects how Tsarist Russia and the Soviet period poisoned the Uzbek national identity, how national values were destroyed, and also the resistance against this regime through the character of Saidubaydullo. In addition, before and after the period when Uzbekistan gained independence, the historical events that took place and the subsequent reconstruction process of repairing the damages are included.

8. CONCLUSION

The movie O'tov, which was discussed for content analysis in the study, talks about how the national identity was destroyed during the Soviet period and how a new identity with collective consciousness was built instead. It describes how one is alienated from one's culture and values for the sake of maintaining the Soviet regime. In this movie, identity is reflected as marginalized, forgotten and divided. The main theme of the film is about the causes and consequences of the divided and fragmented identities in the pre-independence Uzbek society.

In the film, the main reason why identities moved away from their core values during the Soviet period is shown to be language. It tries to show the audience, through the characters, the point of view that the Russian language is superior to the Uzbek language and that it provides a higher identity for people. Language is not only a means of communication, but perhaps one of the most important tools that transmits the historical values and belonging of a nation from generation to generation. The destruction of the language means the destruction of the national spirit and cultural values. Through the scene where Aydin starts speaking Russian after going to school in the city, the director points out that the Russian language still plays a dominant role in Uzbekistan and that this is one of the painful problems in today's society and education. The fact that the Uzbek language is seen as a language that is no longer spoken and printed is expressed by the deafness of the character Zeynep.

For the characters in the film, the absence of a family and father expresses lack of belonging and rootlessness. Here, Saidubaydullo is the son of a traitor, as well as growing up without a father. But despite this, he is proud of his grandfathers and tries to raise Cevahir with this thought. However, these efforts cannot protect Cevahir from the Soviet regime. During the Soviet period, Uzbeks became alienated and lost from their own national identity and values.

In the study, the movie O'tov also emphasizes Islamic identity through the character Saidubaydullo. In a few scenes in the film, it reflects the scenes of Saidubaydullo praying in the mountains, and also mentions an Islamic identity that was most denigrated during the Soviet period and was even reflected as an anti-regime image. In addition to the narrative of the forgotten Uzbek national and national identity, the film also focuses on women's identities in the Soviet period. In addition to the narrative of the forgotten Uzbek national and national identity, the film also focuses on women's identities in the Soviet period. The character of Aydin shows that the idea that

women take part in the public sphere and that they have the same working equality with men is widespread. On the other hand, it also tells the story of women who are subjected to violence by their families and have to get married to escape this violence, through the character of Zeynep. Thus, the director presents the position of women in society to the audience in a comparative and critical way.

In his film O'tov, the director tells the story of the destruction of the Uzbek national identity during the Soviet period, how cultural and national values were forgotten through language, and how new generations grew up with the Russian identity. It also talks about the denigration of Islamic identity in the Soviet period, women's rights and their position in society, and offers the audience a different critical perspective. The film also emphasizes the historical events of the 1980s and underlines the identity traumas these events created in people. In addition, the healing of traumas experienced with soil, water and tent (family) indicators is expressed. In the representation of the little girl, it emphasizes that with independence, an identity will grow that is healthy and based on the core values of the new national identity. The film O'tov has an important place in the history of Uzbekistan cinema with its theme of the problems of national identity.

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