



CENSORSHIP IN ORIENTAL CINEMATOGRAPHY

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ABOUT ARTICLE

Key words: Eastern cinematography, censorship, Eastern principles, culture, morality, mentality.

Abstract: This article is devoted to the description of censorship in Eastern cinematography. What types of censorship exist in oriental cinematography. There is an analysis of the cinematography of the countries China, Japan, Uzbekistan, India.

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INTRODUCTION

In mainland China, film censorship, often for political reasons, is rampant. Films in mainland China had to be reviewed by the State Administration of Press, Printing, Broadcasting, Film and Television (SAPPRFT), which dictated whether or not when and how the film would air.

In China, Bohemian Rhapsody was censored in much the same way - all the episodes that could be used to understand the orientation of Freddie Mercury were cut out. In general, Chinese censorship greatly affects Hollywood films at the production stage, because China is a large and tasty market for the film industry. Details and concepts are tweaked to suit the Chinese, such as changing the origin of the Elder in Doctor Strange from Tibetan to Celtic, because the topic of Tibet is taboo in China. The film, which is about to be released in China, will not include actors that China is suspicious of, such as Richard Gere, who spoke out about the liberation of Tibet.

THE MAIN RESULTS AND FINDINGS

And it is also known that China almost never allows films and cartoons with a mystical component to be rented: the ruling party believes that there is nothing to fool the builders of communism with fairy tales about the supernatural. Exceptions can be made for high-quality tapes that have some educational value. So, in China, the Harry Potter saga was a success at the box office - because the films are based on the recognized world masterpieces of children's literature, and the cartoon "The Secret of Coco", which, in addition to artistic merit, has ethnographic interest

Chinese censorship abroad

In 1906, the first law was passed to discuss film and media censorship. This was met with disapproval due to pre-existing legislation regarding media censorship. The highest courts held that film censorship was indeed legal, but did not provide any guidance in relation to parts of Germany, leading to divisions between the provinces.

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In Germany, film censorship was abolished in 1918, however, the Cinematography Act in 1920 created Film Screening Commissions, which were used to show films that could create a negative image of Germany for the rest of the world.

Film censorship in India

In India, films are censored by the Central Board of Film Certification (CBFC), the censorship and classification legislature under the Ministry of Information and Broadcasting of the Government of India. Films must be board certified for public screening in India, including films shown on television. The CBFC is considered one of the most powerful censorship bodies in the world due to its strict operating methods.

Film censorship in Iran

All films depicting anything that is considered contrary to Islamic morality are completely banned in Iran.

Kuwait

In Kuwait, the Ministry of Information is responsible for film censorship. The ministry can cut scenes they deem inappropriate. Any film related to politics, sexuality, religion or extreme violence can be censored.

Pakistan

Since the adoption of the 18th Constitutional Amendment by the Constituent Assembly of Pakistan, Sindh and Punjab have established their own film censorship boards namely the Punjab Film Censor Board and the Sindh Film Censor Board, Mr. Khalid bin Shaheen is the current Chairman of the SBFC and Mr. Adil Ahmed - Secretary of the Board of Film Censors of Sindh.

SOUTH KOREA

According to the Internet Movie Database, there are currently no banned films in South Korea. In recent years, sex scenes have been a major issue that has pitted filmmakers against the Media Rating Board. Pubic hair and male or female genitalia are prohibited on screen, unless they are digitally blurred. In rare cases, extreme violence, strong language, or certain depictions of drug use can also be a problem. Korea has a five-level rating system: ALL, 12, 15, 18 and Restricted

Censorship in Iranian cinema. Cinema played an important role in the formation and dissemination of the ideas of the Islamic Republic [Iran] among the population, instilling an ideology based on Islamic principles into the consciousness of society. The revolutionary-minded masses believed that the West was trying to culturally colonize Iran through cinema. Therefore, in the first stage of the revolution, anti-government protests were also directed against cinemas, their owners and visitors. For example, on July 30, 1977, the windows of a cinema in Shiraz were smashed, where a retrospective of American films was held. Then spontaneous riots continued throughout Iran. One of the bloodiest repressions against the pro-Western population took place on August 19, 1978 in Abadan. Having locked the doors of the cinema, the rioters set fire to it. about 400 people died as a result. During the riots, 195 out of 525 cinemas were destroyed.

It was adopted as a symbol of the struggle against the Pahlavi regime. Later, Ayatollah Khomeini and his associates used cinema for their own purposes - propaganda, and, consequently, the formation

of an appropriate ideology among the population. At the same time, Khomeini began to use technological advances from the early days of the power struggle. The future leader of the Islamic Republic of Iran actively promoted his ideas through the press, radio and television, as well as sermons in mosques and seminars. Recordings of his sermons and political speeches were also distributed.

New directions have developed in Islamic Iranian cinema. Religious-educational films have become more common. Mohsen Makhmalbaf's early films *Nasuh's Repentance* (1983) and *A Pair of Eyes* (1984) are examples of this, and the then popular Sufism movement, in which the model for Islamic cinema is M. Asghari-Nasaba (1985), was made into a film. Part political, part religious, part mystical, it was seen not only as an ideal cinematic model for a new mystical genre, but also as an example of a religious understanding of life. The script was written by Muhammad Beheshti, head of the film production department of the Ministry of Culture and Islamic Will.

The mystical direction is aimed at the spiritual rebirth of the viewer by identifying with the main character of the film, who, having overcome difficult trials, radically changed his attitude to life and death. The on-screen hero experienced a transcendent experience and gained a new faith in God, as a result of which he became a person capable of compassion and selflessness. Cinema of this type undoubtedly had a pronounced religious meaning, as they invited the viewer to participate in the "feast of faith" and showed every Muslim the way to Allah. However, they did not find an answer in the hearts of the audience: filled with heavy symbolism, they were too far from everyday life and seemed pretentious. As a result, by the end of the decade, this direction has practically ceased.

Along with religious films, the most important place in the Iranian film industry is occupied by the direct guidance of citizens to live in accordance with the rules of conduct in society and Muslim moral standards. to the laws of Islam. The desire to rid the country of gambling, alcohol, prostitution, entertaining music and dance, "immoral" books and magazines helped to create an ideal image of a person in the cinema. This is how a true resident of the Islamic Republic appeared on the screen - a person who believes in God, is kind to nature, honest, thrifty, responsible and respectful of the law, free from sinful thoughts. The image of an Iranian citizen was opposed to the image of a Western citizen prone to pleasures and pleasures and unworthy activities. This category also includes films about social problems that a family may face (divorce, addiction, loss of a child) and ways to resolve conflict situations. Such pictures were of a melodramatic nature, a positive ending encouraged the viewer to believe in optimism and condition.

Everyone understood that censorship was directly related to Islamic norms and extended to the appearance of actors, the relationship between characters of the opposite sex and their behavior on the screen, but for several years there have been disputes about what can and cannot be shown. understandable explanation. on the screen. However, in 1984 a brochure was published and is regularly reprinted, which sets out the principles of production, distribution and distribution of cinematographic products in our country and abroad. Its most detailed version (1996) states that "women are forbidden to take close-up photographs, use cosmetics, tight and bright clothes; men should not wear ties and short sleeves, this is only allowed if they play the role of negative symbols; Western music and submissive,

For a little over a decade (from 1979 to 1992), Iranian cinema existed almost completely isolated from the outside world. It is not surprising that "in such conditions, the processes of identity formation are naturally determined by internal processes, which are dominated by immanent ideological and cultural tendencies." Within the framework of a closed state, various signs can act as ethno-

differentiating elements: "... language, values and norms, historical memory, religion, ideas about the Motherland, the myth of common ancestors, national character, folk and professional art."

Thus, in the first decade of Iran's existence, the plot-visual narratives of Iranian films were formed mainly in a closed system of national culture, expressed in the dominance of the religious factor, regardless of the genre. As a result, a new spruce national cinema.

The authors of modern Iranian art are either people who fought for the ideals of the Islamic Republic and became disillusioned with them (M. Makhmalbaf), or a generation of young filmmakers already brought up in the conditions of the Islamic State (most of them). Contemporary directors of Iran) or individual directors who were not only at the origins of the Iranian new wave on the eve of the revolution, but also connoisseurs of Iranian folk traditions and professional art, well versed in cultural codes. their country (for example, B. Beizai and A. Kiarostami).

Censorship during the Republican era forced the public to read between the lines and not take literally everything that is said or shown in the film. When interpreting art-house films, one should not forget Iranian literature, culture and language, rich in metaphors, allegories and wisdom. In this dimension of the film, communication between the artist and the viewer is possible at the level of culturally determined ciphers or intuitive assumptions that lead to the correct interpretation of the film. Rigid censorship and the practice of "cleansing" cinema from Western influences have limited the ability of Iranian directors to choose artistic means.

On the other hand, they began to force the authors to turn to everyday topics that were new to them. Directors solve the problem of self-awareness by including in their films - intentionally or unconsciously - the attributes of everyday life and filling the field of vision with symbols containing events of a cultural-historical, political and social nature. Iranian people. At the same time, in the best paintings one can observe references to the world classics, Italian neo-realism and the French new wave, and more broadly - to the plot-building ideas of postmodernists and/or deconstructivists. In a world where violence and sexual temptations have taken over commercial markets and even festivals, we call Iranian cinema moral. We must thank Asghar Farhadi and other filmmakers who were able to promote a humane and far from predatory cinema. these forms of exploitation of the Tovar valued the existence of famous and well-known women both inside and outside the country, created research and educational circles around them and applied their teachings in the preservation and popularization of domestic cinema; It is not so, on the contrary, he pressured them with insults, humiliations, denial and denial, threats, rejection and isolation, work bans, travel bans, trade bans, and they are naughty, tired, weak or alone. or run away! these forms of exploitation of the Tovar valued the existence of famous and well-known women both inside and outside the country, created research and educational circles around them and applied their teachings in the preservation and popularization of domestic cinema; It is not so, on the contrary, he pressured them with insults, humiliations, denial and denial, threats, rejection and isolation, work bans, travel bans, trade bans, and they are naughty, tired, weak or alone. or run away! these forms of exploitation of the Tovar valued the existence of famous and well-known women both inside and outside the country, created research and educational circles around them and applied their teachings in the preservation and popularization of domestic cinema; It is not so, on the contrary, he pressured them with insults, humiliations, denial and denial, threats, rejection and isolation, work bans, travel bans, trade bans, and they are naughty, tired, weak or lonely. or run away!

CENSORSHIP IN CHINESE CINEMATOGRAPHY

Since 1988, the Chinese government has tried several times to regulate censorship rules: from 1988 to 2013, six editions of the list of requirements for filmmakers were issued in the country. Under the Motion Picture Industry Governance Regulations 2002, which laid the foundation for modern principles of censorship, filmmakers could not film material that was contrary to the principles of the constitution, threatened sovereignty and territorial integrity, damaged the reputation of the state, or incited hatred. . and discrimination.

In November 2016, China tightened its control over the art of cinema, drawing red lines clearly. Eight clauses were included in the Motion Picture Promotion Act, because of their violation, the film did not receive a distribution certificate. According to Chinese officials, a film sample:

- not contradict the basic principles of the Constitution of the People's Republic of China;
- not harm the reputation and interests of the state, and not promote terrorism and extremism ("Fight Club" most likely does not fall under this provision);
- Do not denigrate the history of China and do not destroy Chinese traditions;
- do not encourage superstition;
- do not promote pornography, drugs, violence and do not humiliate public morality;
- not harm the mental health of minors;
- not spread slander;
- Not

include information that is prohibited by local law.

But besides these strict rules, there are others that are not mentioned. For example, during the Chinese New Year, local paintings are preferred. As the country celebrates the 100th anniversary of the Communist Party in 2021, the rules have been tightened, with authorities suspending screenings of foreign films for two months. Zhang Yimou, the country's most famous filmmaker who directed the opening ceremony of the 2008 Olympic Games in Beijing, regularly receives instructions from the authorities. His portrait of the Chinese family Ju Dou was censored in the early 20th century due to political overtones. The Oscar-nominated film *Raise the Red Light* was delayed for three years because authorities saw it as political and critical of authoritarian rule.

The film *For Life*, about the formative years of New China, has been criticized for portraying the Communist Party in a negative light during the Cultural Revolution years. All these are world-famous masterpieces, but these films almost cost the author his career. A number of Chinese media claim that he was forced to re-shoot several scenes for the film "One Second", which tells about the events of the "cultural revolution" - a period of mass purges and a general decline of the creative intelligentsia. the life of the country, which is very sensitive to the party leadership.

Chen Kaige, Zhang Yimou's classmate at the Beijing Film Academy, found himself in the same situation several times. The film "Farewell My Maid", which brought China the first "Palme d'Or", was not shown in the director's homeland due to the homosexuality of one of the main characters. The film was shown for two months, but eventually released after the authors removed the most obvious scenes showing homosexual relationships.

In 2011, China's Central Film, Radio and Television Bureau banned time travel movies for inaccurate portrayals of historical events. The ban is expected to be lifted from 2022, as Jia Ling's Chinese film *Hello Mom*, about a girl who goes back to her parents' days after a traffic accident, was released a year earlier. By the way, with a gross income of 841 million dollars, the project became the third highest-grossing film of last year and the highest-grossing film directed by a woman. The picture also became the most successful commercial debut in the history of Chinese cinema.

CONCLUSION

Currently, there is a tight quota for foreign films in China, hovering around 30 titles, and there is serious competition between American studios to get into the list of approved films. This allows the Chinese to dictate the content of blockbusters whose authors try to present China in a favorable light. For example, the time travel of the main characters in Rian Johnson's *The Loop* did not confuse the censors, because Shanghai was presented as a fantastic futuristic metropolis. The producers of *Skyfall* moved part of the adventures of 007 to Macau, China, but for distribution in China, the creators asked the censors about the murder of a Chinese guard and torture by Chinese intelligence agencies. They also asked for information to be cut. Marvel Studios tried to appease the Chinese audience by giving Tony Stark a Vivo, the Chinese smartphone he and other characters used in *Captain America*.

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