

“THE ARTISTIC SIGNIFICANCE AND DISTINCTIVE CHARACTERISTICS OF TELEVISION SERIES.”**Qodirov Ulug‘bek Nosir ugli**

Actor of the Cinematography Agency of Uzbekistan.

Annotation: This article provides a scientific and theoretical analysis of the artistic significance and specific features of television series as an important phenomenon of modern audiovisual culture. It examines the formation of the series genre, its dramatic structure, plot development, character system, and mechanisms of audience influence. Based on the analysis of the series “Shaytanat,” the achievements and shortcomings of this genre are identified.

Keywords: television series, artistic value, plot, dramatic structure, character, audiovisual art, aesthetic impact, social consciousness.

This article provides a theoretical and analytical examination of television series as a significant phenomenon of contemporary audiovisual culture, focusing on their artistic value and distinctive features. It explores the formation of the serial genre, its dramatic structure, plot development, system of characters, and mechanisms of audience engagement. The achievements and shortcomings of this genre are illustrated through an analysis of the series “*Shaytanat*.”

In the course of the development of human culture, even if multi-part films had not been invented, filmmakers would inevitably have conceived this form of art. When this idea is expressed, some film scholars ironically refer to the famous Arabic work “*One Thousand and One Nights*,” asking whether the roots of serial storytelling can be traced back to it. Indeed, if Scheherazade had not postponed the continuation of her tales, the king would have executed her at dawn the following day.

Regardless of its historical origins, the serial format has evolved over time, undergoing various transformations and taking on diverse forms. As A. Vartanov notes, “In conditions where multi-part television films are emerging as a new artistic direction, the aesthetic dimensions and practices of this genre are constantly evolving, and the modes of narration and representation are subjected to continuous experimentation. In such a context, expressive possibilities and artistic language manifest themselves as symbolic and synonymous with visual means of representation.”

Every art form has its own structure, identity, and distinctive features, and multi-part films are no exception. Film critic N. Zorkaya identifies several key principles underlying the structure of serial productions:

1. The extended duration of narration;
2. The ability to interrupt and prolong events arbitrarily;
3. The division of the narrative into episodic segments;
4. The presence of a recurring set of characters.

Among these factors, Zorkaya also highlights the phenomenon of the “effect of persuasion” or the ability to convince the viewer instantly, which she considers a defining feature of television art.

The extended duration and large number of characters in serials can be regarded as their major strengths. Large-scale narratives tend to attract a wide audience, as the sequential arrangement of engaging events captures viewers’ attention. As film critic S. Muratov writes, “Events revived on the television screen can unfold in full detail over days, months, or even years.”

Serial narratives may depict family conflicts, the formation of a factory collective, complex detective plots, or adaptations of literary works, all of which serve to engage audiences. A television series is, by definition, a long-form narrative in which one or several intertwined destinies are portrayed through conflicts and life challenges. These conflicts and attempts at

resolution are extended according to a specific compositional structure. Notably, there are no strict limitations on the length of a series. For instance, even a four-part production was once considered a serial, whereas the series *“One Life to Live”* began in 1968 and concluded only after 43 years, with more than 11,000 episodes produced.

In terms of narrative scope, serials can be divided into episodic and continuous formats. Episodic series present new stories and characters in each installment, with each episode containing its own conflict and resolution. In contrast, continuous series are built on an ongoing narrative in which events are interconnected through a sustained intrigue, and resolutions typically occur only at the conclusion of the entire series. This latter form is more prevalent and tends to retain audience interest more effectively, as viewers anticipate subsequent episodes.

Another important aspect is genre. Contemporary audiences are divided in their preferences, giving rise to a variety of genres. Drama series often depict everyday life, family relationships, and social conflicts, focusing on ordinary individuals. Melodramas center on emotional experiences, particularly love, while also reflecting broader social realities. Detective series, highly respected in both literature and cinema, revolve around crime investigation and the exposure of hidden truths.

Within Uzbek serial history, *“Shaytanat”* occupies a special place. Based on the novel by Tohir Malik, this криминал-detektiv television series was produced in 1998. Despite its initial broadcast in 1999, it was later subjected to an unofficial ban, which was lifted in 2018. The series was re-aired in 2020.

The narrative follows Elchin, a famous singer who is imprisoned for allegedly murdering his wife. The crime is ultimately linked to the criminal organization led by Asadbek, prompting Elchin’s quest for revenge. The dynamic and emotionally charged storyline has ensured the series’ lasting popularity.

Tohir Malik’s novel *“Shaytanat”* does not glorify crime; rather, it critically examines it. Through the character of Asadbek, a figure deeply embedded in the criminal world yet guided by his own moral code, the work raises profound questions about justice, morality, and societal decay. It reveals how corruption and self-interest permeate all levels of society, blurring the line between legality and criminality.

The screen adaptation remains faithful to the original narrative, combining a relatively simple directorial approach with strong dramaturgy and compelling performances. It vividly portrays the socio-political complexities of Uzbekistan in the 1990s, as well as the tension between official authority and the criminal underworld.

Particularly noteworthy is the evolution of Asadbek’s character—from a powerful mafia leader to a psychologically conflicted and isolated individual. This transformation invites deep reflection from the audience. The role is masterfully performed by actor Yodgor Sa’diyev, whose physical presence, vocal delivery, and nuanced acting bring depth and authenticity to the character.

Sa’diyev’s portrayal is especially remarkable for its subtle expression of internal conflict. His restrained performance conveys profound psychological depth, even in moments of silence. Although certain scenes lack the intensity required for depicting emotional outbursts, these minor shortcomings do not significantly detract from the overall performance.

“Shaytanat” stands as a significant achievement in Uzbek cinema, demonstrating both artistic and social relevance. The series continues to resonate with audiences, encouraging critical reflection on societal values and individual morality. Its enduring significance underscores its importance as a cultural and artistic phenomenon.

REFERENCES:

1. Cinema, Theatre, Literature: An Experience of Systematic Analysis. Moscow, 2010.
2. Yo‘ldoshev, I. “The Artistic Features of Films Based on the Works of Tohir Malik.” San’at Journal, 2010, No. 2.

(An article on artistic approaches in the adaptation from literary works to screen.)

3. Haymatova, Sabohat. "When Destinies Intertwine." Interview published in Uzbekistan Literature and Art Newspaper, 2009.
4. Qo'shshayeva, I. "When Cinema Becomes a Symbol of the Nation." Tafakkur, Tashkent, 2012, No. 2.
5. Kun.uz. "News Article." March 23, 2020. Available at: <https://kun.uz/news/2020/03/23/>