INTERPRETATION OF SOCIAL TRUTH IN CINEMA: WORLD AND NATIONAL CINEMA EXPERIENCE

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Summary. This article analyzes the interpretation of the concept of social truth in cinema art, its formation mechanisms, and its role in the information space. Through the examples of world, Uzbek, and Karakalpak cinematography, the relationship between truth and artistic fiction, as well as the impact of cinema on public consciousness, is examined. The connection between media and social reality is revealed through the analysis of various films.

Keywords. cinema, social truth, information space, media, post-truth, Uzbek cinema.

In the context of contemporary digitalization and globalization, the information space has become an integral part of human life. The growing flow of information also complicates the concept of "truth". In this process, cinema art emerges not only as a cultural product but also as a vital instrument that shapes social reality. Although social events are reflected through cinema, this reflection is always linked to a specific artistic interpretation. Therefore, studying cinema as an instrument that creates and reinterprets social reality is of urgent importance. The purpose of this study is to analyze the interpretation of social truth in cinema through the examples of world, Uzbek, and Karakalpak cinematography.

Social truth is a perception of reality accepted by society and shaped under the influence of information, culture, and social experience. It is often not a complete reflection of objective reality, but rather its interpretation. In the modern information society, the condition of "post-truth" is widespread, where emotions and personal views prevail over facts. Cinema plays a key role in this process because it presents reality in a visual and emotional form.

Cinema art not only reflects social reality but also recreates it. Every film is an expression of the director's and author's attitude toward reality. For example, the film *The Truman Show* highlights the problem of human perception of truth through a artificially created life. The protagonist Truman lives in an artificial world all his life, raising the question: "Is what you see really the truth?" People enjoy watching other people's lives (much like reality shows), which serves as a critique of mass media. The film puts forward the idea of a "false reality" formed through media. Meanwhile, *Wag the Dog* demonstrates the process of falsifying reality through media for political interests, where information becomes a tool for manipulating society. The reflection of social truth also occupies an important place in Uzbek cinematography. For instance, in *O'tkan kunlar* (Days Gone By), historical reality is recreated through artistic interpretation, showcasing the social relations and values of that era. Modern films increasingly address social issues, the information crisis, and the crisis of trust in society.

The film *Don't Look Up* illustrates the conflict between scientific truth and public response, revealing how the misrepresentation of information leads to the denial of truth. In Uzbek cinema, social truth is more frequently depicted through everyday life. For example, *Mahallada duv-duv gap* (Gossip in the Neighborhood) portrays collective opinion and social control mechanisms through the neighborhood environment, where truth is shaped through the community's perspective. Similarly, *Super kelinchak* (Super Bride-in-law) demonstrates the system of societal values through modern family relations and social roles, showing that social truth possesses cultural specificities. In Karakalpak cinema, the interpretation of social truth can be seen through historical reality, human destiny, and national culture. Karakalpak cinematography reflects social reality through national culture and history, a vivid example of which is the film *Eshon baxshi* (Three Seasons of Life). The film depicts social processes from the early 20th century to 1953 through the life of the famous bakhshi Eshon Kospolatov. It artistically and dramatically reveals the development of the national bakhshi tradition, the artist's place in society, and the social hardships of the era. In the film, reality is conveyed impressionably through music (dutar performance) and songs, serving to transmit social truth at an emotional level.

Cinema exerts a powerful influence on public consciousness. It not only provides information but also shapes the viewer's mindset. For instance, *Abdullajon* uses humor and fantasy to critique social shortcomings,

allowing viewers to accept problems more lightly while forcing them to reflect upon them. Cinema establishes social stereotypes, promotes specific values, and defines attitudes toward societal issues. Therefore, properly evaluating the impact of cinema is of paramount importance. In the modern information space, the film industry has acquired a global character, with films spreading widely via the internet, which further expands the sphere of cinema's influence.

The relationship between the information space and cinema manifests in several ways:

- Cinema becomes a medium for information distribution; that is, cinema is not merely entertaining, but also disseminates information and ideas, conveying specific views, concepts, or problems to people.
- Media influences film content, as trends, news, and the societal environment within the information space impact film plots. For instance, recent years have seen the release of many films about social networks and the internet, meaning cinema highlights topics that are currently significant to society.
- Social media influences how films are received; today, the reception of films largely depends on social platforms. Upon a film's release, reviews and analyses spread across Instagram and TikTok. Positive feedback accelerates a film's popularity, whereas heavy criticism leads to lower viewership, with audience opinions further influencing others.

Under the conditions of "post-truth," cinema often prioritizes the emotional interpretation of reality, which impacts the viewer's process of perceiving truth. Analyses show that cinema art is not limited to reflecting social truth; it also actively participates in shaping it. Examples from world and Uzbek cinematography demonstrate that reality is interpreted diversely through cinema, acquiring new meanings.

The examples of Uzbek and Karakalpak films reveal that social truth is expressed predominantly through national values, traditions, and everyday life, indicating that cinema is closely intertwined with cultural characteristics. Given the growing role of cinema in the modern information space, developing media literacy and critical thinking skills among audiences remains an essential task.

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Rezyume. Ushbu maqolada kino san'atida ijtimoiy haqiqat tushunchasining talqini, uning shakllanish mexanizmlari va axborot makonidagi o'rni tahlil qilinadi. Jahon, o'zbek va qoraqalpoq kinematografiyasi misolida haqiqat va badiiy to'qima munosabatlari, kinoning jamoatchilik ongiga ta'siri o'rganilgan. Media va ijtimoiy voqelik o'rtasidagi bog'liqlik turli filmlar tahlili orqali ochib beriladi.

Резюме. В данной статье анализируется интерпретация концепции социальной правды в киноискусстве, механизмы ее формирования и роль в информационном пространстве. На примерах мирового, узбекского и каракалпакского кинематографа рассматриваются взаимоотношения правды и художественного вымысла, а также влияние кино на общественное сознание. Связь СМИ с социальной реальностью раскрывается при анализе различных фильмов.

Kalit so'zlar: kino, ijtimoiy haqiqat, axborot makoni, media, posthaqiqat, o'zbek kinosi.

Ключевые слова: кино, социальная правда, информационное пространство, медиа, постправда, узбекское кино.