

The first research of the art of cinematography in Uzbekistan

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Abstract: In this article, the operator, creating with the help of a camera and lens, delivers to the viewer the idea of a screenwriter, artist, director and the physiological-mental state of the actor. If in a theatrical performance the live communication of the actors on the stage gives the viewer the effect of participation, then in a feature film this task is assigned to the images of the operator. As the sensitive lens of the kinocamera involuntarily copies the experience of the heroes into the soul of the viewer, a state of joint anguish arises from their grief, rejoicing in their joy. In this way, in contrast to the actors on the theater stage, the idea of the early research of the cinematographic art of the appearance of the participation effect by connecting the characters to their experiences as their own gaze is reflected in the feature film.

Keywords: cinematography, art, history, Object, Camera, color, light, composition, Symmetry, cinema, School of cinematography, creativity, art, graphic solution.

Introduction

When the cinematographer came to our country, the art of image began with photography. From the 19th century, the cameras of operators from different countries of Europe focused on our ancient cities, people's life, streets and markets. European tourists and local historians mobilized to Turkestan took photos of the cities of Bukhara, Samarkand, Tashkent, streets, caravanserais, bazaars, and the behavior of people were recorded in the frames.

Methods

One of the first such photographers was Anton Murenko (1837-1875), who in 1858, during the military-diplomatic trip of Colonel N. Ignatev, took pictures of the "city of open museums" - Khiva. One of his followers, Stanislav Nikolaev, laid the foundation stone for the first photography studio in Tashkent in 1837. The introduction of foreign culture was received differently among the local population, there were supporters and admirers as well as opponents and neutrals.

Results And Discussion

According to the archival documents studied by Professor N. Karimov, "in 1910, there were 20 photography studios in Tashkent alone." According to the information of this scientist, "Muslim photography of Ilhomjon Inoghamov" opened on April 14, 1902 in the Hovuzbog district of Shaikhontahur daha was also included in the above list. A number of factors like this have created people who are passionate about the profession of photography among the local people. "Foreign cameramen filmed the appearance of indigenous people. "No one has been able to photograph the Haqqani lifestyle, the expression on their faces, the real basis of their life and problems like Khudoybergan Devonov." Khudoibergan Devonov was the first Uzbek photographer.¹

He was born in Khorezm in 1879 in a family of intellectuals. He was fond of singing and dancing since childhood, and his interest in art was also formed in the family. As it turns out, as written in many literatures, Khudoibergan Devonov "contacted the German colony located in the village of "Ak Machit", 25 kilometers² from Khiva, and learned how to use photo and film cameras from them." A meeting with Wilhelm Pinner, a

¹ Каримов Н. Илк ўзбек фотографи. <http://www.e-tarix.uz/milliyat-insholari/maqolalar/374-ilk-fotograf>.

² Абул- Касымов Х., Тешабасев Дж., Мирзамухаммедова М. Кино Узбекистана. – Ташкент: изд. Г.Гуляма, 1985. - С.11

German Mennonite, determined the future fate of H. Devonov. Pinner or "Panar buva" realized the talent of the Uzbek guy and introduced him with a photo. H. Akbarov, who studied Khudoybergan Devonov's personal life and met with his acquaintances and relatives, writes: "Mulla Pinner, a close relative of Khudoybergan Devonov, Hasan Chitkarev, worked in the field of labor and enlightenment in the village of "Aq Machit" with about 30-40 German farms. and he said that he taught the German language to Khudoybergan for two years, and then he paid attention to photography and cinematography. As a photographer, H. Devonov travels to Petersburg with Khan of Khiva Muhammad Rahimkhan Feruz and his companions.³ They get acquainted with the activity of photo-film studios in Russia, buy a gramophone, stereoscope, "Rathe Rremer" film camera and other necessary equipment from the representative offices of foreign companies. He begins to seriously engage in the art of photography and cinematography. A number of photographs and films about the life of Khiva, which filmed it, are among the first Uzbek films.

"During Feruz's time, he shot short films, processed negatives and positives at home with chemicals, and showed them for free in crowded places, markets and squares of Khiva.⁴" The photos taken by H.Devonov are noteworthy for their documentary character, they show life not by embellishing and painting it, but very truthfully, and they are an important source for studying the mentality, mood and state of people of that time.

In the monograph of film critic N. Karimova, a photo of Kh. Devonov "People's Choice" is given.⁵ In addition to its ethnographic significance and the ability to convey the atmosphere of that time, this picture is extremely valuable due to its composition, natural lighting, and expression of a scene of lively life. Social and political changes that took place in 1917-1920 affected the life of Kh. Devonov as well as many intellectuals. "The chronicle footage being filmed and shown was under strict control, because it was forbidden to tape the conflicts of the time, the ugly manifestations of violent politics, the swallow character of the cinema could not be active.⁶ He works not as a cameraman, but as a film-photo instructor took" . H. Akbarov compared the images shot by Khudoibergan Devonov with the shots of the film publicist Malik Kayumov of the Soviet era and emphasized the vitality of the work of the first cinematographer. Clothed and barefoot to each other sometimes the tired faces of those who are passing earth and sometimes stones are reflected.

Devonov was more interested in the powerful flow of people opening the way to life, not the flow of water, for his garden." The fate of the first Uzbek cameraman, who focused his camera on showing real life, was tragic. the Soviet authorities accused him of nationalism and exiled him, and in 1938 he was shot. "In the investigation records kept in the archive of the former NKVD, it is written that Kh.

Devonov deliberately photographed the ugly scenes of our life and delivered them to the British intelligence, and preferred the era of Khorezmshah to the socialist regime." The organizational-practical and creative activity of Kh.⁷ Devonov can be evaluated as the first step of the new art of cinematography in Uzbekistan. He is remembered as the first Uzbek cinematographer who was able to see the communicative, educational and spiritual possibilities of the new technical discovery and used them on the border of black-and-white and silent cinema. At the beginning of the 20th century, moving photography entered Turkestan and was welcomed by local residents as a "devil's photo", "an attraction put on by magicians", and "an illusion". "March 18, 1901, 8 o'clock in the evening. About a thousand people gathered in the spacious courtyard of the Sherdar madrasa in the city of Samarkand, decorated with marble stones. Today, for the first time, there will be a session of "motion photography" - cinematography. A screen was made of white plaster, and a huge apparatus, working with acetylene oil, was put into operation. Suddenly, some kind of "magical" light came out of the device, and a train approaching the station, galloping horses, various city scenes began to appear on the white screen. The audience is few They were surprised to see the moving photos that depicted the events that took place within a minute. From the given example, it becomes clear that what has won the admiration of thousands of people is the movement, the animation of the photograph, and this, in turn, is the

³ Акбаров Х. Кино ва телевидение: креатив таълим жараёни. – Тошкент: Musiqa. 2012. – 84 б.

³ Ўша манба.

⁴ Ўша манба. - 88 б.

⁵ Каримова Н. Игровой кинематограф Узбекистана. - Ташкент: San`at, 2016. – С. 56.

⁶ Акбаров Х. Кино ва телевидение: креатив таълим жараёни. – Тошкент: Musiqa. 2012. - 87 б.

⁷ Ўша манба. - 96 б.

miracle created by the man behind the film camera.⁸ In Turkestan, small sessions of 5-10 minutes were shown at first, and soon the cinematographer became a special source of investment. A number of movie theaters appeared in big cities, and they began to show films of different quality from foreign countries, as well as some pictures taken in the country. "In 1905 - 1912, representatives of foreign film companies came to film the towns and villages of Turkestan. Among them was the legendary French cinematographer Felix Mesgish, who traveled Europe and Asia with his film camera. In 1933, his book of memoirs called "Turning the handle of the film apparatus" (Vertya ruchkoy kinoapparata) was published. In the book, the cameraman remembers his trip to Turkestan like this: - I dared to climb the steps of Kalon tower.

Stand and pray in this holy city listening to the call to prayer is extremely interesting. As the sun shines down, I prepare for a panoramic shot. I will direct my objective gaze to the arch in the foreground, the large mosque "Bolakhan" and the "Tower of Death" where sinners were thrown in ancient times... F. Mesgish writes about filming in Samarkand, describes various episodes, views, scenes of the everyday life of the ancient city.⁹ The facts given by N. Karimova about the fact that foreign cameramen came to Turkestan and filmed documentaries and these films were shown to the local people are extremely important. First of all, these sources show that the films shot in our country at the beginning of the 20th century spread people's concepts of "devil's game, illusion", formed their trust and interest in cinematography, and served to bring them somewhat closer to the new art.

Secondly, the fact that operators who have gained experience in the field come to our country and shoot in unexpected places and situations, they show specific features of the field, such as making unique panoramas, using different plans, can be significant in terms of studying cinematography. Thirdly, a cinematographer with a completely different religion, culture, lifestyle, and interests, who comes to a completely foreign country and takes pictures, can look at the environment, which has become a habit for local people, from a different perspective, and can serve to look at his everyday life from the outside. It is certainly interesting what the cinematographers looked at in the early period and what kind of images were shown. According to researcher N. Karimova, the newspaper "Turkestanskije vedomosti" reported on the showing of a series of films shot in Turkestan in August, October, November 1912. Their plot is different, including the view of the cities of Turkestan; canal construction in the vast desert; People walking on the streets from Khiva cinema to Kaufman avenue; the arrival of the train at the station and departure; Demonstration of military troops on the occasion of the accession of the Russian Emperor to the throne; Images depicting the central streets of Tashkent are among them.¹⁰

It should be noted that cinematographic images are the work of only the director and cameraman, without the intervention of any script. "There were no scripts in the early days of cinema, when films lasted only 5-7-10 minutes," writes K. Abulkasimova the stage directors only know what the future film will be about, i.e. only the subject. During the filming, this topic was revealed in the order devised by the director.¹¹

In 1924, a contract was signed between the People's Republic of Bukhara and the Leningrad Film Association "Sevzapkino". Based on this agreement, the Russian-Bukhara friendship association "Bukhkino" was established. At that time, there were no specialists in the field, nor technical equipment. Therefore, the director, cameraman, artists and actors were invited from other countries, technical equipment was brought from abroad. "The leaders of the regime, who considered the people of Turkestan to be mostly illiterate, immediately came to everyone's mind sending unique missionaries to our country who provide a simple image, a superficial plot, a primitive solution, and from them the political concept that they put forward in dozens of feature films such as "The Tower of Death" (1925), "The Leprous Woman" (1927), "Makrli Changal" (1932) they demanded to ensure expression. Such a product should be created with the participation of representatives of the local people, especially ways of using types capable of performing the not so difficult task of showing the dress, behavior, behavior and gestures of the Uzbeks were sought.¹² The fact that cinema is a form of public art was very important to the policy of the Tsarist government and then the Soviet government in our

⁸ Акбаров Х. Сеҳрли ёғду. – Тошкент: Ғ.Ғулом номидаги нашриёт, 1977. – 5 б.

⁹ Каримова Н. Игровой кинематограф Узбекистана. - Ташкент: San`at, 2016. – С. 34

¹⁰ Каримова Н. Игровой кинематограф Узбекистана. - Ташкент: San`at, 2016. - С.34.

¹¹ Абулқосимова Х. Кинотеледраматургия асослари. – Тошкент: ЎзДСИ, 2009. – 6 б.

¹² Акбаров Х. Кино ва телевидение: креатив таълим жараёни. – Тошкент: Musiqa. 2012. - 92 б.

country. Movie promotion- carried out propaganda activities on a large scale. However, at the same time, it should be noted that the technology of filmmaking and the culture of filming were introduced through the first films.

The nature of our country, the strong direct influence of the sun on the lens creates complications in photography. Here, it is worth noting that the solution to this complex peculiarity was found through the skill of the Russian operator in the early years. The cameraman N. Gasilov solved this problem in the documentary film "Sunny Happiness" shot at the "Sharq Star" film factory. is enough. The Russian cameraman, who is used to photographing in the soft colors of nature, addresses this issue, "he uses reflectors (otratels) for photographing in nature. Due to the lack of mirrors, the operator used reflectors instead of reflectors.¹³ It is worth noting that the use of sunlight in this way is still widely used in photography. The mastering of the secrets of the cinematographer was increasingly related to the processes of creating films. In this regard, in the analysis of the film "The Second Wife" shot in 1927, N. Karimova's comments are worth noting, emphasizing the art of the cameraman V. Dobrzhansky, "This film is distinguished by its shots, which were successfully created on the basis of high taste and scale. On the other hand, it can be felt that they diligently and persistently sought to find expressive perspectives. The operator's skill in using lighting equipment is noteworthy. In the film, not only the large shots, but also medium shots in the nature of portraits are expressive. N. Karimova cites an excerpt from the review given in "Pravda Vostoka" newspaper regarding the film, in which the cameraman's work is highly appreciated: "What can the viewer expect from the new film of Uzbek cinema?" The picture is not attractive, the plot is dull, not new, quickly forgotten. But the operator V. Dobrzhansky's images are good. It makes a great impression that he skillfully covered the scenes of domestic life typical of the remnants of old life. Director Doronin, who recently arrived in Uzbekistan, could not penetrate deeply into the domestic life of Central Asia, could not reflect the real life, but it cannot be said that he completely misinterpreted it, he took the path of getting closer.

In research studies, it is noted that the value of the films made in these years is mainly in the images. It is known that the films were mostly shot in nature, and in turn, the natural environment, city streets, views, costumes, various decorations were imprinted in old frames in one way or another. "Now, along with the special poetics of the cinema, the film footage showing the streets, houses, ethnic types, costumes, traditional handicrafts, embroidery, and jewelry of the 1920s and 1930s is of great importance." It is known that the cinematographer is an artist in creating visual solutions. "At the end of the 1920s and the beginning of the 30s, theater artists B.Celli, G.Sentorn, painter S.Fedorchenko worked in Uzbek cinematography. The work of these artists played an important role in the early days of Uzbek cinema. But at that time, the activity of the artist in the cinema was limited to choosing props for the episode being filmed, and in some cases, creating a sketch that met the rules of the theater. If these sketches evoked the imagination of historical, ethnographic or geographical conditions, the artist was considered to have fulfilled his task. That's it because of this, the work of the above-mentioned artists has not gained much importance in the development of modern Uzbek cinema decorative art, in establishing the core of this art tradition.

It can be observed that the activity of the cameraman was equally important in all periods of cinematographic art, from its initial formation to the subsequent development processes. The sensitive gaze of the lens has developed its properties and tools at any time of the development of the cinematographer, growing from simple to complex. At this point, the following comments of the film critic H. Akbarov are worthy of attention, Kezimir, the director of the film "Ravat Kashqirlari" in the "Soviet Screen" magazine. Hertel says that due to the fact that we did not have the opportunity to find suitable film actors in terms of type, we wrote the script based on action (here the director probably meant cinematic action and figurative image - H.A.) rather than acting. .. This shows the problem of actors in the Uzbek cinema of those years." From the given example, it is known that in fact, the film is a set of moving frames, and the function of the frame summarizes many aspects such as description, emphasis, definition, definition, explanation. In the 1927 film "Ravat Kashqirlari", the director K. Hertel and the post-production operator A. Dorn demonstrated the unique aspects of filming techniques, tools, shooting style, and the practice of filmmaking in general. Cameraman A. Dorn's seemingly simple shots, perspectives, panoramas, and focus shifts, shot on Rathe Rremer camera, served to reveal the development of the film's plot, character of interpretation, and

¹³ Файзиев Х. Овозсиз кинематографдаги операторлик санъати тарихидан. –Тошкент:ЎзДСИ, 2009. 92 б.

ideological-artistic direction. The film was shot in the Chimyon mountains, and the garden and fields, the golden rain of the sun enriched the shots and gave the cameraman a great opportunity. It should be noted that the ability of operators like N. Gasilov and A. Dorn to effectively use sunlight was later used by other artists and remained one of the leading qualities of filming even when D.

Demutsky founded the School of Cinematography of Uzbekistan. It is known that in a silent film, the direction of the plot, the drama of the events, and the character of the characters are mainly expressed through images. The film "Ravat Kashkirlari" tells the story of the complicated fate of a girl named Karomat, who is given as a wife to a rich man in exchange for a loan. The direction of the plot, the nature of the characters, the dynamics of events are reflected in the images of A. Dorn while showing Karomat's humiliation by the rich, Karomat and Jalil, Karomat and Sadiq, conflict situations with printers, the cameraman paid more attention to complex angles, large and medium shots. In this way, the main goal of the director, the thought, idea, character of the characters, and the nature of conflicts are revealed.

Researcher M. Mirsoatova wrote about the film "Ravat's Kashkirs" in the February 5, 1927 issue of "Soviet Screen" newspaper, author V. Bulakh quotes the following points from the review written by, "The success of the film lies in its visual richness, the integral connection of shots, the efficient use of similes, word and image relations. In the film, the Uzbek people, their life, and their nature are depicted truthfully. There were no cases of excessive exaggeration, giving place to textured images." This work expressed the cooperation of the director and the cameraman and showed that the main figure of the camera crew in the feature film is the assistant and co-author of the director. We read the following from H. Akbarov's quote from "Soviet Screen" magazine, "Director K. Here is what Hertel says: the work is my first work in Uzbekistan. I wanted to shoot a domestic picture about the life of the Uzbek people in the film, so we chose the most remote, remote village for this purpose. The Eastern beauty and luxury of the nature here, Dorn defined the frame composition for both of us. In this period, the feature films made in the Uzbek film studio, regardless of their political-ideological, ideological-artistic character, were important in the way of learning the film technique, forming the culture of filming, mastering the aspect of cinematography. In the creation of the first feature films in our country, screenwriters and directors D. Basaligo, M. Doronin, I. Chertel, O. Frelich, N. Creators like Klado were active. They are "Second wife", "Ravat They created the first Uzbek films such as "Kashqirlari", "Chadir", "Leper Girl", "Closed Van", "Under the Domes of the Mosque", "Last Bek", "Avliyo Qizi".

Cinematographers have expressed their opinions about the art of these films. Therefore, we will not dwell on them, but note that these works had an impact on the formation of the first Uzbek filmmakers. Young Uzbek cinematographers took part in the creation of films along with Russian film personalities. Nabi Ganiev, Sulaymon Khojaev, Ergash Hamroev, Komil Yormatov, Malik Kayumov, Yoldosh Azamov, it should be noted that the films created in the early period, the research of cinematographers and directors were important in the search for the development of our national cinematography. 1937 director A. Usoltsev-Garf and cameraman V. Simbirtsev shot the first Uzbek sound film called "Qasam". In it, the land and water reform of 1926, women's liberation movements, changes in the life of the slaves were looked at. Actors Asad Ismatov (Azim), Shahodat Rahimova (Saodat), Lutfikhon Sarimsokova (Mother) and others have deeply revealed the characters' psyches and inner experiences in harmony with their thoughts and views on social changes. The fact that the performers are theater actors shows its importance in creating an image, and the characteristic features of the characters are reflected in their faces, eye expressions, looks, and facial expressions. Vasilij Simbirtsev, one of the most experienced operators of Russian cinematography, worked in this film and was able to show the importance of close-ups and medium shots in fully revealing the nature of the characters. The cameraman conveyed the inner experiences of the theater actress Shahodat Rahimova through facial expressions, facial expressions and behavior, through different plans and perspectives. The episode of the crowd cursing the girl who was throwing away her burqa is especially impressive. In the middle shot, Saodat, an Uzbek woman, is leaving the darkness, throwing away her veil, looking for freedom, and often walks among people.

Ashamed of insulting words pouring out from around, his face burns with praise, and he looks for his lover with his eyes. The angry looks of the people in the public scenes are panned, then the camera stops on the image of the girl. From the proud look of the girl in the middle ground, the general plan of the crowd goes, people start stoning the girl. Accelerating her steps, the girl falls, tries to leave the crowd until her face and

eyes are covered in mud. In this episode, it should be noted that the composition of the shot is appropriate for the development of the events, while the music tunes enhance it. In another video, the mother-in-law, who heard that she had thrown off her burqa, applauded her daughter-in-law's bravery, who did not recognize the life inside the four walls that Uzbek women are used to. The image of the mother was interpreted in the performance of L. Sarimsokova in sharp dramatic experiences. The cameraman V. Simbirtsev vividly depicted the inner world of the actress in the role of a mother, using different perspectives and large and medium shots. Asad Ismatov's image of Azim, the character of a young man who recognized himself and his identity through indecision, hesitation, and confusion, and finally separated black and white, is revealed in the course of events. Nabi Ganiev collaborates creatively with the director A. Usoltsev-Garf during the filming of the film. "A number of qualified directors and operators of Russia have been active in the formation of national cinema and training of young professionals. However, in their works, they remained propagators of European traditions. In their works, they adapted not to the Uzbek audience, but to the taste of the European and Russian public." The technical and technological process of filming is of great importance, regardless of the ideological and political goal of these films.

Most of the films of this period were important in the formation of national film production and the training of young cinematographers, bringing the culture and experience of Russian film production to the republic. During the Second World War, film crews of the Odessa film studio, "Mosfilm", "Lenfilm", "Belarusfilm" and Kiev film studios were evacuated to Tashkent. The creative collaborations made in this regard were significant in establishing professionalism in the Uzbek national cinematography. In a short time, the Tashkent film studio was equipped with the necessary equipment for the production of films and brought together creative film specialists. Additional buildings were allocated for the studio. Famous Uzbek filmmakers: directors M. Romm, Ya. Protazanov, I. Heifitz, V. Brown, E. Pensil, cameramen D. Demutsky, By interacting with A. Pankratev, A. Ginzburg, V. Simbirtsev, A. Lavrik, M. Krasnyansky, learning the secrets of the profession, and creating together, they learned a unique school. Some directors began to finish their films in Tashkent. Observing these processes, and in some cases even participating in them, was important in mastering the secrets of skill by Uzbek filmmakers. For example, L. Lukov's "Two Warriors", "Alexander Parkhomenko", M. Romm's "Man No. 217", I. Heifitz's "His name is Sukhe Botir" started in Odessa and Kiev film studios, and the filming was completed in Tashkent film studio. During this period, it can be said that the creation of the film "Tahir and Zuhra" by D. Demutsky, a prominent representative of the art of Russian cinematography, in cooperation with the Uzbek film director Nabi G'aniev, was a historical event. Films such as "Nasriddin in Bukhara" (director Ya. Protazanov, cameraman D. Demutsky), "Alisher Navoi" (director K. Yormatov, cameraman M. Krasnyansky) made in those years were important in the formation of the foundations of cinematography in our country. Varsham Eremyan's (1897-1963) entry into Uzbek cinematography in the early 1930s prompted the understanding of the special place and role of the artist in film creation. He was an artist with wide creative potential, a fine painter and graphic artist, a creator with a keen sense of the social features of life. "Nasriddin in Bukhara", "Adventures of Nasriddin", "Tahir and Zuhra" by artist V. Eremyan watching his films, it is worth noting the diversity of the environment in the film, the close connection of the spirit of the events taking place in it with the environment, the romance, national color in the scenes created by the artist, the adaptation of the national architectural system to the spirit of reality, the accuracy of the emphasis given to them in revealing the image types in the characters' costumes.

The basis for the formation of a specific creative school was created as a result of research into the image solution, frame composition, and the use of light and shadows, created in the creative cooperation of famous filmmakers, artists and cameramen in our country. Daniil Demutsky, who devoted most of his work to the development of Uzbek cinematography, deeply understood the spirit of our national culture, and based on the nature of our country in creating visual solutions, created stylistic tools, appropriate colors, and the language of artistic expression, founded the School of Cinematography of Uzbekistan. He was actually born in Ukraine, lived in Uzbek land for many years, created and trained many students. Like any field, cameraman's art is formed in the early period under the influence of various methodological directions, certain forms and later time-tested tools. This process has been in line with the evolution of technology. In the early years, the arrival of different directors and cameramen, their different shooting styles, and the emergence of certain stereotypes showed that it is possible to create a unique artistic language in Uzbek cinema. Cameraman D. Demutsky works, especially with director N. Ganiev In the film "Tahir and Zuhra" with which he

collaborated, the pictorial approach acquired a national character. Part of this is motivated by the film "Adventures of Nasriddin" directed by Ya. Protazanov, which has been filmed so far. can be said to have been. National color, light and shadows, abundant use of warm colors, maximum use of sunlight were highlighted in the film's visual solution.

In D. Demutsky's images, the natural colors of our country, effective use of the abundance of sunlight, bright combinations of light, light and shadow, deep expressiveness in creating portraits and landscapes were reflected, indicating the emergence of a national school of cinematography. The colors, light and shadows he used to create a coloristic palette and world of images expressed the national characteristics based on the nature of our region.

The cinematography school of Uzbekistan, founded by Daniil Demutsky, was distinguished from other creative schools by its differences and originality. Here are a few words about camera operators. Cinematography in the republics that started work on the territory of the former Soviets was mainly based on the traditions of two schools, these are the Moscow and Leningrad schools of cinematography.

The Moscow school of cinematography, founded by E. Tisse, is called "difference style". Its characteristic aspect is the manifestation of the image at the level of brush paintings, approaching fine art in the expression of surroundings, clothes, and figures. In it, attention is paid to show the beauty and beauty of nature, interiors, clothes in nature or in a pavilion through natural light. In the natural view of the photographed nature, the natural rays of the sun, and in the room, the originality of objects and objects are clearly shown through light and shadows. S. Bondarchuk and cameraman A. Petritsky In the films "War and Peace" (1965-1966, artist M. Bogdanov), "Anna Karenina" (1967, artist A. Borisov) by A. Zarkhi and cameraman L. Kalashnikov, the Moscow school shows its bright traditions. The luxurious palaces in which the ball episodes are shown, the expressive decorations in the characters' looks and costumes increase the visibility of the films. The Moscow school also shows itself in film comedies and is reflected in the scenery (artist A. Borisov) in E. Ryazanov's film "Ishqdagi ishq" (cinematographer V. Nakhabtsev, 1977). It shows the statistical office in a much more enriched design than the uniformity of its time.

The Leningrad school, founded by A. Moskvin, is distinguished by the character of chamberism and focuses on the reflection of human existence in nature. It is based on A. Moskvin's image-emotional expression, large-scale, and portrait composition style, which began with the film "Ivan the Terrible" directed by S. Eisenstein.

E. Tisse worked on the live shots of this film, while A. Moskvin shot in the pavilion. The operator coordinates all the means of visual arts (light, color, frame tonality) and expresses it in a large scale. It focuses on bringing deep meaning to the image by creating a psychological portrait with no or few words. In the 1960s, this school experienced its period of rise, false idealism created during these years. has reached", he assessed. It can be seen that, based on this school, attention is focused on showing the natural environment of a person in its original state. The versatility of the language of artistic expression always encourages the search for new means of expression. The main feature of the Uzbek school of cinematography is to pay attention to the organic integration of visual form and artistic expressiveness into the ideological content of the film and its dramaturgical and directorial approach. Perspective and frame composition serve to enhance the enthusiasm of the actor's performance and the author's approach to the material, while light and shadow are used to vividly express the character of the characters, and the movement of the camera is used as a means of increasing the emotional impact of the dramaturgy.

The Uzbek school of cinematography is distinguished from others by the use of natural interiors, harmony with sunlight, combining actors and types in the form of real people and natural backgrounds, and the documentary texture of the image. Creators of this school are based on high professionalism and variety of styles in opening and interpreting deep pictorial expression of life material in various artistic methods. The images in the Uzbek art films are distinguished by their color, they show oriental features, the rich composition and rich colors in Behzod's miniatures are felt. It is known that miniatures are an artistic-aesthetic phenomenon that reflects the rich fantasy of the peoples of the East, depicting beauty in harmony, and compositional integrity. In the film frame, it is assumed that the work will achieve harmony in terms of genre, theme, ideological direction, structure, color ratio, form and proportion of events. It is known from history that the image in Behzod's work the composition, the interpretation methods take place in the nature of deep symbolic generalization, the art of expressing conflicting and sharp colors in delicate balance and harmony attracts

attention. Based on these, it can be noted that the composition of Uzbek film images was influenced by Behzod's miniatures. The school of cinematography of Uzbekistan, started by D. Demutsky, became more refined in the works of M. Krasnyansky and A. Pann. In the late 1950s and 1960s, when local specialists entered the field, it was more noticeable that this school had its own laws and viable traditions. During this period, Anvar Mukarramov, Tolkin Roziev, Tolkin Bobojonov, Miron Penson, Hotam Fayziev, Dilshod Fatchullin, who received higher education and entered the field, showed their skills in continuing the traditions started by D. Demutsky. In the 1950s, Uzbekfilm began to produce large-scale films. Along with a number of directors such as K. Yormatov, Y. Azamov, Z. Sobitov, L. Fayziev, A. Beknazarov, M. Operators such as Karyukov, M. Krasnyansky, V. Morozov, N. Ryadov, K. Brovkin brought their research and relations to the new imaging solution. The footage shot by cameraman M. Krasnyansky in the musical comedy "Maftuningman" by the director Y. Azamov showed that the quality of research in mastering the image technique has increased, and the level of skill has increased. In this film, which covered the theme of searching for young talents, the struggle of young people for their own path, profession, experiences, it was observed that the cameraman fully illuminated the characteristics, inner world, worldview, and personality of each character through visual means of expression. These funny comedy characters it showed that the artist's work based on the portrait technique in elucidating its essence allowed him to discover new images. The unique images of this film were extremely important in opening up the inner possibilities of actors like San'at Devonov, Turgun Azizov, Klara Jalilova in terms of image creation.

By this time, the main film studio of the country, which was opened in Shaykhontakhur's Beglarbegi madrasa in 1925 under the name "Sharq Yulduzi" film factory, "Uzbekfilm" in 1936, Tashkent art film studio in 1941 and finally "Uzbekfilm" in 1958, moved to Chilonzor daha (1961). The studio has a production workshop equipped with the latest technology and two modern pavilions. The creative and technical staff consists of high graduates of film art universities in Russian cities qualified specialists joined. In these years, new representatives of cinematography were formed in Uzbek cinema, and intense creative activity began. Along with M. Qayumov, A. Saidov, A. Tursunov, Sh. Zohidov, A. Rahmonov, H. Fayziev, D. Fatchullin, L. Travitsky, T. Eftimovsky, A. Ismoilov, N. Ataullaev, D. Salimov, T. Bobojonov, T. Nodirov, N. Azimov, M. Ismailov and others its addition was important in the development of Uzbek cinematography. Diversity in the search for creative methods, new tools, visual findings was observed. Uzbek cinematographers were sought to expand film themes, find new styles, and increase image possibilities. In the 60s, "You are not an orphan!" directed by H. Fayziev and directed by Sh. Abbasov. (1962), "Tashkent - the city of bread" (1967), T. Roziev's "Where are you Zulfiya?" (dir. A. Hamroev, 1964), "Sinchalak" by A. Pann (dir. L. Fayziev, 1964), "Star of Ulugbek" (dir. L. Fayziev, 1964), "White and White" by D. Fatchullin Storks" (dir. A. Hamroev, 1966), "Refinement" (dir. E. Eshmuhammedov, 1967) " (directed by K. Yormatov, 1968) films reflected the stability of these traditions. The national school found its full confirmation in the feature film "Bygone Days" directed by Y. Azamov and filmed by M. Krasnyansky and A. Mukarramov. In this film, Mikhail Krasnyansky worked in the pavilion, while Anvar Mukarramov shot in nature. Watching the film, the viewer feels that two great artists, skilled operators, working faithfully to the traditions of the same school, created a unique harmony. This harmony is in their film visual solution It is manifested in the originality in the use of color, light, light and shadow, in the use of natural colors, in the change of angles, plans, and in the emphasis on filling the first and foreground plans. In this way, the images of this picture vividly expressed the stability of the traditions of the cinematography school of our country. In Russian cinema, many people paid attention to this method in the 60s, after S.Urusevsky's film "When the Cranes Fly" where the camera was held in hand. A similar method in the films of the warm period inspired the emergence of expressive images in Uzbek cinema. In E. Eshmuhammedov's "Elegance" and A. Hamroev's "White Storks", D. Fatchullin's shots are exuberant, romantic, sincere, attracted attention with its emotional impact, which encourages us to enjoy the beauty of existence.

Sh. Abbasov's collaboration with cameraman A. Pann, H. Fayziev, "Mahallada duv-duv talk", "You are not an orphan!" In addition to showing that our national cinematography has its own way, his films also expressed the creation of a deep, original creative school in the field of cinematography. On the basis of this school, artistic features such as image poetics and polyphony, stylistic diversity, and achievement of dramatic pictorial solutions were reflected. By the 1970s, the film camera had reverted back to "stills", the use of the earlier in-frame editing was almost unnoticeable, and uniform still camera images proliferated. Gone from movies are

the point-and-shoot expressions and hand-held shots. In the image, the illumination of a specific focused area (zonalnoe osveshchenie) was switched to the use of diffused soft light bulbs. In fact, the lighting of a specific location was characteristic of the cameramanship of the 20s. By these years, Hotam Operators such as Fayziev, Abdurahim Ismailov, Timur Qayumov, Najmiddin Ghulomov, Shuhrat Mahmudov, cinematographers such as Varshaam Eremyan, Bakhtiyor Nazarov were observed to be active within certain creative traditions. A. Ismailov's "Under the hot sun" (dir. A. Khachaturov, 1970), "Shiddat" (dir. U. Nazarov, 1971), "When it's in Kokonda" (dir. U. Nazarov, 1977), T. Qayumov's "Shum Bola" (dir. D. Salimov, 1976), H. Fayziev's "Four Seasons of the Year" (dir. Kh. Ahmar, 1976), Sh. Mahmudov's "Amazing Dreamer" (dir. R. Botirov, 1977), A. Pann's "Leaving the Darkness" (dir. Y. Azamov, 1973), "The Duel under the Sycamore" (dir. M. Abzalov, 1978) expressed the rich traditions of the national school.

In 1977, the 17-part film "Fiery Roads" directed by Sh. Abbasov was filmed for television. Cinematographers A. Ismailov and T. Eftimovsky work together in it. Television art has its own requirements in terms of visual solutions, and in this film, taking them into account, it is observed that composition, plasticity, light, light and shadows are effectively used in cinematography. This film is a product of the Uzbek cinematography school, It showed that it is open to creative experiments, it is possible to create new methodological principles within the framework of traditions. Experts noted that this work opens up the possibilities of a multi-part television feature film. In the 80s, the entry of N. Gulomov, H. Hasanov, R. Ibrohimov, D. Abdullaev was based on enriching the existing traditions of the national camera school with new tools. "Suyunchi" (1982), "Brides' Revolt" (1984), directed by M. Abzalov and cameraman N. Ghulomov, and "Bardosh" (1982), directed by U. Nazarov, shot by cameramen N. Ghulomov and H. Hasanov. , director A. Hamroev's "Vodillik Kelin" (1984), shot by cameraman R. Ibragimov, "White Building Evenings" (1988) by director H. Fayziev and cameraman H. Hasanov, director I. Ergashev and cameraman R. Ibragimov's "Such films as Temir Khotin (1990) are among them. When the director Latif Fayziev created films in cooperation with Indian filmmakers, Uzbek cinematographers were attracted to shoot together with their Indian colleagues. This process, despite its many complexities, expressed the commonality of cultures that are closely related to each other in their emotional and emotional characteristics. The film "The Adventures of Grandfather Ali and the Forty Pirates" (1980) was created in cooperation with "Iglfilmz", the screenwriters were B. Saakov and P. Bakshi. Directors L. Fayziev and U. Mehra, cameramen L. Travitsky, P. Pereira, artists E. Kalandarov and B. Podar worked in the film. The films "Legend of Love" (1984), "Hunter" (1990) were also created together with this film studio, directed by L. Fayziev and U. Mehra, cameramen D. Abdullaev, L. Travitsky, Abdu Gashid Paku, artist S. They cooperated with Ziyamuhammedov. In the pictorial solution of these joint projects, it is observed that the brilliance of Indian films, the use of metaphorical possibilities of the landscape, the wide-plan composition, the perspectives of Uzbek cinema, and the compactness typical of Eastern miniatures are combined to create a unique commonality. By the time of independence, the work of cinematographers such as H. Fayziev, A. Ismoilov, R. Ibrohimov, H. Khacanov, R. Galiev, N. Gulomov, U. Hamroev, S. Mirzaahmedov, M. Soliev, T. Mansurov continued. They also paid attention to the work of educating young inquisitive operators who try to preserve and enrich the traditions of the national school in the new technical and technological processes, and thus create new methodological tools and creative trends. There is an Uzbek cameraman school traditions continued and expanded due to new styles and methodological tools. In this period, new technical and technological processes, the introduction of digital technology, had an impact on the quality of the frame, as well as on the image resolution and emotional-aesthetic power of the feature film.

It is known from the stages of development of the art of cinematography that the art of Uzbek cinematography has progressed during the past period. By finding special points of photography, angles, choosing the most optimal optics, the operator created his own world on the screen, formed a tendency to see the world in his own way. In this way, cinema created an opportunity to deeply penetrate and analyze the reality surrounding us. This led to a full understanding of the image of man and the world in cinema compared to other forms of art.

Conclusion

The operator creates with the help of a camera and a lens, conveys the idea of the screenwriter, artist, director and the physiological and psychological state of the actor to the viewer. If the live dialogue of the

actors on the stage in a theater performance gives the audience the effect of participation, in a feature film this task is assigned to the cameraman's images. Not only observing the process with the help of images, but witnessing silent, mysterious dialogues such as looking at one of the characters with the gaze of the other or, on the contrary, responding through the eyes, face, and gaze.

Can be As the sensitive lens of the movie camera involuntarily transfers the experience of the characters to the heart of the viewer, a situation arises where they rejoice at their joy and suffer from their sadness together. In this way, unlike the actors on the theater stage, the feature film creates a participatory effect by connecting to the characters' pasts as their own gaze.

The cinematographic art of our country has passed a four-stage historical-evolutionary path as a unique phenomenon of artistic culture. A unique artistic school was formed and developed in the field.

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