

Factors of the formation of cinematographic art and artistic evolution

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Abstract: This scientific article is devoted to the history of Uzbek cinematography, feature films and documentaries created in the early years of its existence, their artistic quality, the operator creates these films using a camera and lens, transmits to the viewer the idea of the screenwriter, artist, director and the physiological state of the actor. At the same time, the article expresses scientifically grounded opinions on the importance of Uzbek cinematography for the development of Uzbek cinema.

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

Introduction

With the advent of world cinematography, the processes of technical and technological renewal at each stage of its development acquire artistic and aesthetic significance. The path of development from a simple recording to the creation of a work of art with the help of a movie camera, in turn, reflects the dynamics of the growth of the expressiveness of the language and means of feature cinema, the artistic-aesthetic, sensual-emotional power of pictorial solutions. The level of pictorial solution and visual expressiveness in films shows the relevance of the style and features of creative schools in cinematography.

A lot of scientific research is carried out on the history of formation, development, artistic traditions and guidelines and the disclosure of various aspects of camera schools in the world of film studies. It also becomes a priority to determine the artistic features of camera schools, the preservation of traditions, artistic styles in creating a plastic expression of the plot and ideas, the originality of the expressive language, and the study of the mastery of leading cameramen.

The role of domestic cinema in the life of society has been growing in our country in recent years. Work is speeding up to improve, strengthen and develop the level of artistic and technical capabilities for confident entry into the global film industry. "In recent years, along with all other spheres of public life, the development of the cinematography system will have a priority in our country. Such democratic principles as freedom of creativity, healthy creative competition, and the inviolability of private property are boldly introduced in this area as well. Strengthening the material and technical base and personnel potential of film studios, granting them privileges and preferences, creating mature feature films that meet the exacting requirements of viewers with high artistic taste, and popularizing film art in our society are reaching a new level¹. In this regard, the study of artistic, aesthetic, technical and technological factors that form the basis of domestic cinema, and the study of the criteria for the formation and development of fine arts, acquires relevance.

The considered work is directed to serve the implementation of the tasks to a certain extent defined by:

- Decree of the President of the Republic of Uzbekistan dated May 26, 2020 No. UP-6000 "On measures to further enhance the role and importance of the sphere of culture and art in the life of society";

- Decree of the President of the Republic of Uzbekistan dated April 7, 2021 No. UP-6202 "On measures to raise the cinema art and film industry to a qualitatively new level and further improve the system of state support for the industry";

¹From the welcoming speech of the President of the Republic of Uzbekistan Sh.M.Mirziyoyev, addressed to the participants of the Tashkent International Festival "Pearl of the Silk Road". // Newspaper "Yangi Uzbekiston", September 28, 2021.

- Decree of the President of the Republic of Uzbekistan dated August 7, 2017 No. PP-3176 “On measures for the further development of national cinematography”;
- Decree of the President of the Republic of Uzbekistan dated April 7, 2021 No. PP-5060 “On improving the system of state administration in the field of cinematography and creating decent conditions for the creative activity of representatives of the sphere”;
- Decree of the President of the Republic of Uzbekistan dated June 19, 2021 No. PP-5151 “On the revival and holding of the Tashkent International Film Festival”;
- Decree of the President of the Republic of Uzbekistan dated August 28, 2021 No. PP-5238 “On the organization of the activities of the branch of the Federal State Budgetary Educational Institution of Higher Education “All-Russian State Institute of Cinematography named after S.A. Gerasimov in the city of Tashkent”;
- Decree of the Cabinet of Ministers of the Republic of Uzbekistan dated August 19, 2019 No. 695 “On approval of certain regulatory legal acts in the field of cinematography” and other adopted regulatory legal documents related to this activity.

Methods

It is impossible to confine oneself to the skill of a screenwriter, actor and director in the art of cinema. The art of cinema is a complex production, where a lot depends on the quality and characteristics of the shooting equipment, technological equipment and film. The skill of the screenwriter, director, artist and actor is fixed by the cameraman, who, using the available arsenal of techniques, creatively conveys the idea of the scene being filmed in creating a film. Thus, the role of the operator expands, he becomes a co-author, an interpreter of director's ideas, an active participant in the entire creative process. Any film has an emotional and aesthetic impact on the viewer through a visual image. That is why the skill of a cameraman is extremely important.²

Cinematography is a special art that creates the opportunity to experience being in all its glory, to realize the real beauty around us, and especially that which cannot be seen with an ordinary eye. The cameramen who made the first color films were called "color operators". In modern cinema, a whole team of cameramen is responsible for shooting.

Results And Discussion

Moving images, consisting of events, faces and natural scenes, began to be shown in the twentieth century in our country on stretched white sheets - improvised screens or antediluvian screens of old cinemas, which can occasionally be found today. During this period of time, which is characterized as the period of the formation of the domestic cinematographer, a certain experience was gained in creating feature films. In addition, peculiar features, character, criteria, essence, types, styles, directions and means of creating a national feature film were revealed.

The history and path of development of cinematography in Uzbekistan have been studied and covered in the works of domestic film critics and researchers, thanks to which we have certain ideas about issues related to the visual solutions of Uzbek feature films. In particular, in the collective monograph of domestic film critics “Cinema of Uzbekistan”³, the processes of formation and development of the Uzbek national art cinema from the initial period of its formation to the 80s of the last century are considered.

² Texas Journal of Multidisciplinary Studies ISSN NO: 2770-0003 <https://www.texasjournalofmultidisciplinarystudies.com>

New epoch in uzbek cinematography: manifestations of neorealism in camera art
IM Melikuziev

³Abul- Kасымова X., Teshabaev Dj., Mirzamuxammedova M. Kino Uzbekistana. – Tashkent: G.Gulyam, 1985. p. 288

The history of Uzbek art cinema in the book of Kh. Akbarov "Literature and Cinema"⁴ is devoted to the creation of a literary script and its adaptation. The author reflects on the sequence of development of the artistic word, cinematographic, screen interpretation of a literary work, on the peculiar techniques and means inherent in cinematography, reveals his views on the expressive language of cinema, the features of the filming process as a whole.

The monograph of film critic Zh. Teshaboev "Kamil Yarmatov"⁵ touches upon such important issues as the history of Uzbek feature cinema, the formation of a director, the process of creating a film, the emergence of original features in domestic cinema. It reveals the creative path of the famous film artist, mentor of many domestic film directors and actors - Kamil Yarmatov. Particular attention was paid to how K. Yarmatov created unique films in which the brightest personalities of past centuries were displayed, his director's vision of a particular historical event. In addition, the author's views on the film director's collaboration with such luminaries of world cinema as S. Eisenstein, V. Pudovkin, L. Kuleshov, N. Zarkhi were presented. As you know, K. Yarmatov, being a contemporary of the above film directors, mastered the most intimate and complex nuances and elements of highly artistic film productions, learned to work with actors, cameramen, artists, create and translate film scripts on the screen. Analyzing the most famous films of K. Yarmatov "Alisher Navoi" (1947), "Abu Ali ibn Sina" (1956), "Storm over Asia" (1964), "Poem about two hearts" (1966), "Horsemen of the Revolution" (1968), "The Fall of the Black Consul" (1970), the author of the monograph spoke about his collaboration with such venerable cameramen as M. Krasnyansky, G. Garibyan, N. Ryadov, L. Travitsky, M. Penson, who, being associates of the film director, left a noticeable mark in the history of Uzbek cinema.

Kh. Abulkasimova's book "The Birth of Uzbek Cinema"⁶ is an important tool for studying the initial period of the formation of cinematography in our country. This book contains historical and theoretical information and materials on the introduction of cinema in our country, first in the form of an attraction, a cinematograph and an illusion, the atmosphere of the period when cinema became sound and color, and, as mentioned above, from an entertaining fairground attraction began to turn into a real art.

In the monograph of the film critic N. Karimov's "Game Cinema of Uzbekistan"⁷, the history of formation, the path of development of Uzbek art cinema, as well as the processes taking place in modern patronymic cinema, are for the first time considered as a comprehensive study based on the methodology of a new era. The author dwells in it, in detail on the history of the creation of Uzbek art cinema, reveals its scenic character in its development, approaches modern artistic processes based on new aesthetic and artistic principles.

The work of a cinematographer is evaluated to some extent in the above-mentioned film studies literature, and in the analysis of feature films, opinions are given on the pictorial solution for specific films. However, the theme of the historical formation and originality of cinema in our country has not been subjected to fundamental analysis in the form of a separate study.

The theoretical sources of cinematography reflect the specific language of cinematography. Thus, the role and function of the artistic techniques of filming, compositional solutions, the combination of light and shadow, the selection of colors, optics, frame format, perspective, environment, symbols and metaphors, such technical means as a lens, a crane, a rail cart, a telephoto lens, a steadicam, as well as the unique discoveries of cameramen made with the help of the above-mentioned film equipment, are waiting for the study of film critics.

Apparently, it is necessary to conduct a study of the creative activity of filmmakers who laid the foundations of the school of Uzbek cinema, their methodological features in creating visual solutions. Only one brochure by B. Khasanov "Malik Kayumov"⁸ has been published until now, in which the work of the

⁴ Akbarov H. Adabiyot va kino. – Toshkent: Fan, 1981. – p 174

⁵ Teshabaev Dj. Kamil Yarmatov. - M.:Iskusstvo, 1964.- p.120

⁶ Abul-Kasimova X. Birth of Uzbek cinema. –Tashkent: Fan, 1965. – p.123.

⁷ Karimova N. Feature cinema of Uzbekistan. – Tashkent:San`at, 2016. – p.216.

⁸ Hasanov B. Malik Kayumov. - Tashkent: Adabiyot va sanat, 1972. -p. 96.

famous film director-cameraman Malik Kayumov was studied. It tells about some stages of life and many years of creative activity of M. Kayumov.

Of no small importance in the study of the topic of our study was the book of memoirs of the founder of domestic documentary cinema, Malik Kayumov, "My Life is Cinema"⁹. The book tells about the author's first steps in documentary films, his mentors, memories of the filming process, as well as the peculiarities of camera work, the search for optimal visual solutions and the formation of an artistic style. This book focuses on the uniqueness of documentary cinema, and the artist's film-journalistic activity is reflected mainly by the ideology of the period when the communist past dominated.

The formation of the Uzbek camera art, creative searches are reflected in the books of Kh. Faiziev and A. Ismailov, who worked in this area as practitioners. These books allow you to observe some aspects and features of this type of activity, which in turn become important in the study of the history of cinematography.

Kh. Fayziev's monograph "From the history of cameraman's art in silent cinema"¹⁰ is of great importance in the study of a number of issues in the work of a cameraman. In it, the author reflected on the features of filming, spatial and temporal relationships, and the activities of the first cameramen. Emphasizing that the originality of cinematic art begins with the image, the author says: "Cinema is born where the immobility of photography ends and the movement of the tape begins."¹¹

In the monograph "Film and TV cameramanship"¹² by Professor A. Ismoilov, the formation of cameramanship, development paths, and issues of skill are revealed on the example of visual solutions of certain creators, their attitude and approach to the process of filming, their corporate identity. "The cinematography is, in its essence, the only purely cinematic profession in cinema. Creators such as director, actor, artist can also create in theater, visual arts and architecture. And the profession of a cameraman was born from the day the camera was invented"¹³ the book says.

In world film studies, the activities of people who were the founders of cinematographic art, who created their own style and school in this area, are studied and researched. Studies have been carried out to popularize their secrets of craftsmanship, creative methods and professional activities. In this regard, M. Goldovskaya's book "Ten Cameraman Biographies"¹⁴ is extremely important. In it, the works of A. Levitsky, E. Tisse, A. Golovnya, A. Moskvin, D. Demutsky, M. Magidson, B. Volchek, A. Galperin, L. Kosmatov, S. Urusevsky, who formed and developed the field of cinematography, were are given in analytical articles by a number of film critics and researchers. The book examines in detail the formation of the creative style and artistic style of each cameraman, the originality, as well as the creation of a cinematography school in Soviet cinema. The book emphasizes: "These operators, together with S. Eisenstein, V. Pudovkin, A. Dovzhenko, M. Romm and other famous directors, not only created immortal examples of cinematography, but also laid the foundation for the formation and development of film language"¹⁵.

The book by R. Ilyin "The Master of Cinema and Television"¹⁶ was also of great importance in our research work. It explores the artistic and visual world of cinema, its composition, the forms of using light and color in staging shots, the role of technical equipment as a means of satisfying artistic and aesthetic needs.

A.D. Golovnya, reveals the place and role of the operator in the process of creating a feature film on the example of the work of famous representatives of cinematography in the monograph "The skill of the cameraman."¹⁷ Through analytical research, visual solutions, frame composition, reflection of light, beam and shadows were revealed in the film masterpieces of E. Tisse, A. Moskvin, Y. Ekelchik, M. Magidson, V. Rapoport, S. Urusevsky.

⁹ Kayumov M. My life is cinema.. – Tashkent: izd.G.Gulyama, 1982. - p.286.

¹⁰ Fayziev Kh. From the history of cinematography in silent cinematography. -Tashkent: UzDSI, 2008.-128

¹¹ Fayziev Kh. From the history of cinematography in silent cinematography. -Tashkent: UzDSI, 2008.- p.5

¹² Ismoilov A. Film and television cameramanship. – Tashkent: TDSI, 2004.

¹³ Ismoilov A. Film and television cameramanship. – Tashkent: TDSI, 2004 p. 398

¹⁴ Goldovskaya M. Ten camera biographies. - M. Art, 1978. - p. 207.

¹⁵ Goldovskaya M. Ten camera biographies. - M. Art, 1978. - p. 207.

¹⁶ Ilyin R. The skill of a film and television operator. - M.: VGIK, 1985 p.56

¹⁷ Golovnya A. The skill of a cameraman. - M.: Art, 1995. – p. 255

The work of a cinematographer in a feature film, unique findings in visual solutions, issues of creative cooperation in the creation of a film are reflected in the books of such well-known operators as E.Andrikanis¹⁸, A.Galperin¹⁹, A.Golovnya²⁰, L.Kosmatov²¹. They set out the priority principles and lessons of skill regarding the task of the operator in feature films, his most important role in meeting the artistic and emotional needs of the audience.

The theoretical origins and features of cinematography were also studied in the works of foreign film critics. George Sadoul, an American film critic, emphasizes that, unlike traditional art forms, cinema is an industry dependent on a technical base, and emphasizes that the creation of any film requires not only creative, but also the maximum technical and technological process. J. Sadoul, considering the history of world cinema in stages, determined the periods of development of cinema in accordance with the development of technical and technological processes and divides the past historical stages into six periods:

“*The first period* is the period of discovery, which lasted from 1832 to 1896, and is characterized mainly by the invention of the film camera. *The second period* (1895-1908) - the formation of the film industry and the emergence of the foundations of cinema. *The third period* (until the end of the First World War) - the formation of cinema as an art and its strengthening as an independent large-scale industry. *The fourth period* is the silent film period. *The fifth period* begins with the beginning of the sound film era and covers the period before the outbreak of World War II. *The sixth period* began after World War II and continues to the present day²². From the foregoing, it can be seen that each stage is associated with creative and technological features and reflects the specifics of cinematography, which is different from other types of art.

The image is the basis and component of the style of the film. The correct definition of style in any film is a criterion for achieving artistic integrity and creates the basis for ensuring the impact and spectator perception of the work. Accordingly, the way of expressing film language is not only theoretical, but also the main, priority issue of artistic practice.

The history of camera work is also the history of the emergence, formation and development of the cinematic language. The study of the evolution of cinema requires a deep study of its pictorial form, because the image is not only a vivid, but primitive in its essence illustration of the events taking place on the screen, but also a language of expression that reveals the idea and essence of a feature film.

Film critic B. Balash, assessing the image, which is the basis of cinema, says: “The film does not reflect the image, but creates and performs it. In this case, everything is decided by the “vision” of the operator, this is an expression of his artistic creativity, individuality, which finds its expression in film projection on the screen. Rapidly changing means of expression are based on the continuous movement of the camera, constantly changing rotations of the frame, each time providing new information. This is new knowledge, a new topic and a new subject, new content, new material. From a philosophical point of view, this art crystallizes the idea that, based on the nature and characteristics of a work of art, what and how to show in a film, while influencing the consciousness and emotions of the moviegoer, expresses the essence and content of aesthetic experience. The viewer appears in reality. Now he does not need to tell what the hero feels and experiences, everything can be understood in his eyes and gaze²³.

The role of the image in cinema can be assessed in the same way as the role of the word in literature. That is, literature consists of a set of words, and cinema consists of a composition of frames. The basis of the film frame is movement, and this is what distinguishes it from painting and photography. The cinematic frame differs from the fine arts by the creation of a moving artistic image, and from photography by the compositional solution of movement.

Cinematography is a very responsible profession. After all, during the filming of any film, the director first of all thinks over the plastic solution of the film based on dramaturgy, and the artist, based on the concept

¹⁸ Andrikanis E. Notes of a cameraman. -M.: Art, 1956; The birth of the operator's image. -M.: Art, 1959,

¹⁹ Galperin A. Definition of photographic exposure. -M.: Art, 1955; Depth of field in filming. -M.: Art, 1958.

²⁰ Golovnya A. Shooting a color film. -M.: Art, 1955; Photo composition. -M.: Art, 1957.

²¹ Kosmatov L. The skill of the operator. -M.: Art, 1962; Modern problems of visual composition in cinema. - M.: AS USSR, 1962.

²² Sadul Zh. History of cinema art. From its inception to the present day. tr. from French - M.: Foreign Literature, 1957. - p.17.

²³ Bela Balash. Cinema: formation and essence of new art. Per. with him. M.: Progress, 1968. -p.19

and main idea of the film, chooses nature, creates costumes and scenery. Actors bring their characters to life with all their heart and with all their emotional strength. All this is captured by the operator's camera in the moment and reflected through such means of pictorial expressiveness as color, light, and texture. Therefore, the operator has absolutely no right to make a mistake when visually crystallizing the work of the entire team. A quote from the English film critic R. Arnheim, given in A. Ismailov's book, can serve as proof of our opinion: however, if he does not find a suitable focal length, then the effectiveness of the perspective will not be reflected in the frame, and the director's idea will not reach the viewer. In addition, it is extremely important to correctly place the lighting fixtures, because putting a stronger light in the background or too close a soft light aimed at the center of the foreground will radically change the frame and destroy the intended effect.”²⁴. Therefore, the content and essence of the film is reflected in the image, which provides the basis for the only correct and most accurate assessment of camera work - camera work is also an art - and a cameraman is a rare, even piece profession. Here it should be noted that in the formation and improvement of this profession and this type of art, photography, based on color and light contrasts, played an important role.

The physiological, spiritual and emotional activity of a person, due to the peculiarities of his behavior, dates back to ancient times. Here it is worth recalling the phenomenon of the “camera obscura”, which is the predecessor of the camera. This term translated from Latin, means "dark room". According to this phenomenon, if you sit in a dark room on a sunny day and open the window shade, the external image, including the image of moving people or stationary objects, will be reflected on the opposite white wall. The sources usually indicate that this phenomenon was also studied by Greek and Arab scientists. However, the capabilities of the "Camera Obscura" were not analyzed in wide circles due to the dimness due to low aperture, and its increase leads to blurring of the image, besides, the darkening of the room caused adaptation, the eyes got used to unnatural lighting. By the end of the 15th century, it was studied by Leonardo da Vinci from the point of view of the perfect construction of proportions in the visual arts, and was created a drawing of an improved version of the device using a lens. Medieval artists made extensive use of the "camera obscura" to create landscapes or portraits, which began to appear in various sizes. It is important that later, in the 19th century, French and English scientists again used the principle of attaching a lens to a lens when they created the first, simplest cameras.

In the field of cinematography, the phenomenon of color is more of a complex tool than a mere concept. Color is based on such interrelated factors as objectivity-light and subjectivity-vision. And only light (illumination) creates a variety of the surrounding world. Understanding the spiritual and emotional function and the artistic and aesthetic function of colors is the basis of the profession of a cameraman. After all, the basis of the film image is connected with the pattern of harmony of color, light and shadow in fine art. Therefore, the appearance among the traditional arts of a new kind of art of cinema, the invention of a movie camera, the practice of remote image transmission was not accidental, but an artistic phenomenon due to a natural spiritual and emotional necessity.

It is known from history that among the numerous experiments on creating the projection of moving pictures in the light, the apparatus created by William Dixon in the laboratory of Thomas Edison in 1891 deserved special attention. The image on this apparatus, called “the Kinetograph”, could be viewed through the “Kinetoscope” device. Dedicated eyepiece movement mechanism²⁵ in the device allowed one person to view the photo and was not intended for mass demonstration.

The invention of the Lumiere brothers in 1895 was first demonstrated in 1895 in the Grand Cafe, in Paris, and was, in fact, a captured image, in other words, a moving photograph. Spectators in the hall saw a train approaching them and passengers getting out of the cars onto the platform. The impact of the new art form had such a strong impact on people precisely because the image moved.

By the end of 1896, systems of projection and photographic devices were patented, and the film industry arose. In France, its founders were Lumiere, Méliès, Pate, Gaumont, in America - Edison, in England - William Paul. So cinema, invented by the French, began to spread rapidly throughout the world. With the

²⁴ Ismoilov A. Film and television cameramanship. - Tashkent: UzDSMI, 2004. - p.9.

²⁵ Image viewing device

development of the new industry, agents promoting it appeared, with the light hand of which the concept of “cinematograph”²⁶ has firmly come into use. Thanks to them, a new kind of art came to our country.²⁷

Films were shot mainly on a professional “Cinematograph” camera in the early years, later they began to use “Pate Studio” and “Debie Parvo” cameras, and “Agfa-Gevart” and “Dupont” companies developed and produced film. At that time, the sensitivity of the film was low, and optical devices were of low power; they could not provide the lighting necessary for filming in pavilions, so the cameramen were forced to work only in nature, in conditions of strong solar lighting. For this reason, older films do not show footage shot in interiors or in poorly lit buildings²⁸.

Naturally, the cinematography was silent and black and white. The frame size was 18x24 mm, and the shooting frequency was 8 and 16 frames per second. Given that currently 24-25 frames are shot per second, it becomes clear why any movement in the tapes of that period seems to be accelerated, people seem to be running.

In the films that were shot during this period, the issues of frame composition or lighting were not considered from an artistic and aesthetic point of view, the plots were not interpreted as a holistic work of art. This is due to the fact that the laws of cinema have not yet been fully formed, and most cameramen came to the profession from photography. It is known that while the photographer focuses on each frame, the artistic integrity of all frames in the sequence is ignored. During this period, when shooting movies, the experience and skills of professional photography were used, and when making a film, only technical issues were resolved. In this regard, the words of A. Levitsky in the early years of the formation of cinematography deserve attention: “It is necessary not only to put the film on stage, but also for someone to shoot it. There were not enough operators to meet the growing demand for film production. Then photographers could also shoot on film, and in fact it was believed that there was no difference between cinema and photography. Their difference was explained by the fact that the photographer opens and closes the lens cover or clicks the shutter when shooting, and the operator rotates the camera handle. The first film entrepreneurs chose this path and began to hire photographers for filming films. But the result was not as expected.”²⁹. It can be seen that, although the laws of photography and cinematography are general, in their specific features they require special skills, knowledge and professional training. Unlike the photographer, the operator's tool is a film camera. It is known that the function of a movie camera is to record a moving image on film. Since the process of recording is called filming, the product created by the camera is the basis of the motion picture.

A photography can give enough information about the shape, size, extent of the object, but it takes place in a static state. Cinematography, while maintaining the quality of photography, more fully and broadly conveys the real picture of life and differs from other forms of art in its ability to convey movement.

It turns out that at one time there was a popular type of photography called “bromine oil”, which considered photography as a monotype, a form designed to be printed by etching it, and stimulated the creative awakening and thinking of the operator. Any artist involved in photography will always be faced with tools such as image resolution and photo frame composition in general, which, in turn, are an important part of the art of photography. In this sense, it is no coincidence that the art of photography is the source, the forerunner of cinematography. Photography gives the operator the possibility of reviving the image, achieving artistry. A photography is a fixed moment. Unlike the photographer, the cinematographer creates a reflection of life in a moving image, giving it naturalness and artistry. In shots taken by an experienced cameraman, it is precisely this kind of artistry that determines the dramatic pictorial solution.

The experience gained in photography by such Russian cameramen as D. Demutsky, E. Tisse, A. Moskvina, A. Golovnya allowed them to quickly master and generalize the art of cinematography. It should be noted here that in our country such filmmakers as M. Kayumov, Kh. Faiziev, A. Ismailov also began their work with photography. In general, photography has opened up great opportunities for the cameraman to

²⁶ Cinematograph - sometimes called "kinematograph"

²⁷ Проявление элементов неореализма в операторском искусстве узбекистана.

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²⁸Fayziev Kh. From the history of cinematography in silent cinematography. Tashkent: UzDSI, 2008.-p.128,

²⁹Ten cameraman biographies. Comp. M. Goldovskaya. - M.: Art, 1978. - p.18.

enrich the expressiveness of cinema, and serves as the basis for mastering his creative skills. That is why training in cinematographic art begins with a thorough study and mastery of the art of photography

Observations show that the progressive art of cinema, and feature cinema in general, has played an important role in the development and improvement of the profession of cameraman over the years. The large-scale production of feature films led to the improvement of shooting methods and film technology, the performance of not only natural, but also indoors, specially equipped and decorated pavilions. "Early sets were built in glass pavilions, because in such a place it would be possible to use both natural and artificial lighting. There was a need to create powerful sources of artificial lighting. Huge mirrors and foil lanterns were used for this. However, they could only be used on sunny days, and in order to continue filming in any weather, it was necessary to create an artificial, i.e. electric lighting. Finally, there are powerful arc spotlights and mercury flasks that can provide a bright stream of light.³⁰ From the foregoing, it follows that the cinematographic direction has developed and improved based on the satisfaction of the needs of artistic design and constant creative search.

The era of silent, black-and-white cinema and the subsequent period of development of cinema, in turn, changed the practice of simplified filming, raising the profession of a cameraman from a simple technical performer to a real creator, a film artist who conveys his vision of the director's intention through the lens of a movie camera. After all, the history of cinematography is also reflected in the history of the visual solution of the film. The visual solution dates back to the times when technical capabilities were limited, camera equipment was not perfect, and improved simultaneously with the development of cinematography.

It is known that silent cinema taught the actor to create an image through plasticity, facial expressions, movements and situations without the use of words and means of communication. As was emphasized, the era of silent cinema, in turn, gave the operator the opportunity to try through the image to reveal the emotional, psychological and physical properties of the film frame. Creatively thinking operators were looking for a visual solution to replace words and created unique artistic finds in this regard. In turn, the black-and-white image gave the operator a deeper sense of the vital beauty in the frame, the natural harmony and the content of the relationship that exists in the camera object. Paying special attention to the tonality of lighting in black and white, the ability to subtly express the inner spiritual world of each event or character was acquired. The introduction of color into cinema was another step forward, which in turn brought the concepts of color ratio and color harmony to the work of the cinematographer. As a result of this, such an artistic discovery as a kind of pictorial symbolism, which conveys the content of reality and the psycho-emotional state of the hero, has matured and crystallized. These thoughts are fully confirmed by the following words of the film critic K. Abulkasimova: "The expressive side of cinema was considered the main issue in the period of silent cinema, when there was no character speech, no music, no various sounds in the film. The entire dramaturgy of films is subordinated to this expressiveness. The events and characters of the film are revealed through visual expressiveness."³¹

The brightest pages in the history of cinema are created by rare works that are the result of creative collaboration between director and cameraman. Famous tandems of Soviet cinema: directors S. Eisenstein, G. Alexandrov and cameraman E. Tisse; director V. Pudovkin and cameraman A. Golovnya; directors G. Kozintsev, L. Trauberg and cameraman A. Moskvina, director M. Kalatozov and cameraman S. Urusevsky; director G. Roshal and cameraman L. Kosmatov in creative collaboration created unique films, recognized by all as film masterpieces. Also in the Uzbek cinema - directors Nabi Ganiev, Komil Yarmatov, Yuldash Agzamov, Latif Faiziev, Zakhid Sobitov, Shukhrat Abbasov, Damir Salimov, Elyor Eshmukhammadov, cameramen Daniil Demutsky, Mikhail Krasnyansky, Miron Penson, Alexander Pann, Hotam Faiziev, Traiko Eftimovskiy, Abdurahim Ismailov, Khamidulla Khasanov, Davron Salimov created such film masterpieces as "Tahir and Zuhra", "Alisher Navoi", "Past Days", "Maftuningman", "The whole mahalla speaks about this", "Ulugbek's Star", "The Saga of Two Hearts". As a result of the creative tandem of director Shukhrat Abbasov and cameraman Hotam Faiziev, such great works of art as "You are not an orphan!", "Abu Rayhon Beruni", "Tashkent is a city of bread" were born.

³⁰Fayziev Kh. From the history of cinematography in silent cinematography. -Tashkent: UzDSI, 2009. p.12.

³¹Abulqasimova Kh. Basics of cinematography. - Tashkent: 2009. - p.4

It is known that a creative tandem means the cooperation of two great creators, complementing and mutually inspiring each other. "The great director S. Eisenstein considered the cameraman Eduard Tisse to be his "eye" and noted that he could not imagine how to discuss with him, on the contrary, he always emphasized - "looking at him, I understand everything"³².

The operator works together with the director and artist on the visual solution of the film, what is important here is the script of the director and the explication of the operator based on the script. The operator gets acquainted with the director's script and summarizes his thoughts about the nature of the plot, the characteristics of the characters, and the construction of the actions. In collaboration with the artist, he studies the environment, the decor, the direction of the light, the combination of colors. All this is generalized and passes through the prism of the operator's perception, sharp eyes, mental abilities, powers of observation, and the fantasy world. If the operator is a master of his craft, the fixed image will be recorded directly. If the operator is an artist, then creative finds will be created, artistic miracles will be born.

Kh. Abulkasimova cites a frame of "circling birches" in the episode of Boris's death in the film "The Cranes Are Flying" directed by M. Kalatozov and cameraman S. Urusevsky, which is a high example of the quest of the masters of cinema in the visual world, he knew how to present it so clearly that these frames became property directors and cameramen from different countries³³. In this case, Kh. Abulkasimova refers to the images of the protagonist of the film, Boris, who is seriously wounded, falls, and in the last minutes of his life, his whole life becomes a flash before his eyes, φТВ ερφε filmed by cameraman S. Urusevsky using the trajectory shooting method. This method allowed the hero to "live his whole life in an instant" through the end point frozen in his gaze. The trajectory shooting method is one of the most complex types of shooting and camera movement, and for its implementation special cranes are used that can rotate in all directions. With this method, various complex scenes of the human psyche can be revealed and the breadth of imagination in feature films can be shown.

The main feature of feature cinema, which acquired its own pattern back in the period of the formation of cinema as a whole, all the principles and means of creating a film are to create an artistic narrative, that is, to reflect the complex world of life and the fate of people. A person's feelings, experiences, and finally, his vast and complex inner world should be reflected in the basis of the script, in the director's idea, in the eyes of the actor, in the scenery created by the artist, in the music of the composer, and all this should be captured in the cameraman's lens.

A cinematographer is a creator who creates beauty with technical means. The ability to use the capabilities of the lens and rely on one's own perception and one's potential determines its level as a creator. An example of creativity, creative thinking and the potential of the operator is reflected in the space limited by the screen frame. Kh. Fayziev says: "A cinematographer is an artist, but instead of a brush and a canvas he uses a camera, and records his work on film"³⁴.

According to historical experience, a director of photography, camera operators and camera assistants take part in the process of filming a feature film. Although at first glance their activity consists in the implementation of the film-visual environment, each has its own task and function. The director of photography is the main author of the film along with the director. Proceeding from his creative intent and purpose, he determines the dramatic pictorial solution, pictorial plasticity, pictorial dynamics, pictorial mise-en-scene of the film. The function of operators and operator assistants is to work on the implementation of the idea defined by the director of photography. A feature film is art created by a team of creators. In creating this art, the operator must be the leading link, an active member of the team.

The development of cinematographic art was also influenced by the turning changes that took place in world cinema, various creative trends and directions. In the changes associated with the nature and nature of cinematographic art in Europe, one can trace the specific influence of Russian montage cinema, of German expressionism, of the Italian school of neorealism of the 1940s-1950s and of the French "New Wave" of the 1960s-1970s.

³² Golovnya A. Selected articles. - M.: Art, 1959. p. 127

³³ Abulkasimova Kh. Fundamentals of cinematography. - Tashkent: UzME, 2009. - p.10

³⁴ Fayziev H. From the history of cinematography in silent cinematography. -Tashkent: UzDSI, 2009. p.4

Russian montage cinema and German expressionism among them should be singled out. Russian montage cinema raised camera work to the level of art; this can be seen in the work of such artists as E. Tisse, Golovnya, A. Moskvina, M. Krasnyashy. In the German school of cinematography, the emphasis on the search for new expressionist means of expression and the use of sometimes surrealistic symbols replaced the standard cinematic techniques. The operator was to, and sometimes had to, use standard lighting schemes, fixed compositions and standard optics in his work to emphasize the contours of the light falling on the object.

Italian neorealism undoubtedly represents an important stage in the development of world realistic cinema. Roberto Rossellini's fascination with documentary films was reflected in his first film "Rome - Open City", which became the brightest example of neorealism. Attention was paid to reliability and documentation in camera work. In the paintings of Luchino Visconti, Giuseppe De Santis, Alessandro Blasetti, Gianni Puccini, the desire for maximum truthfulness of everything on the screen intensified. The directors filmed some parts of the films in nature, on the streets, in houses, using natural scenery. And episodic roles in films were played not by actors, but by ordinary people. The directors asked them to behave naturally, as in ordinary life. Thus, neorealism introduced the principle of authenticity and documentary into the art of cinematography.

The French "New Wave", which appeared after neo-realism, was formed in the 1960s and 1970s. The "New Wave" opposed commercial films far from reality, propagated the mood to bring in new experiments and methods that were radical for their time.

The studies of cinema that manifested themselves in this way in different periods filled the form and content of cinematography and enriched its creative traditions.

Conclusion. The operator creates with the help of a camera and a lens and conveys to the viewer the idea of a screenwriter, artist, director, and the physiological and psychological state of the actor. If the live dialogue of the actors on the stage in a theatrical performance gives the viewer the effect of involvement, then in a feature film this task is assigned to the pictorial images created by the cameraman.. You can not only observe the process with the help of pictorial images, but also be a witness to silent, mysterious dialogues, for example, the questioning look of one of the characters or, conversely, read the silent answer of the other. As the sensitive lens of the movie camera involuntarily transfers the experiences of the characters to the heart of the viewer, a situation arises when they rejoice together in their joy and suffer together in their sadness. Thus, unlike actors on the theater stage, the characters of feature films, through their experiences, acting and behavior, create the effect of participation in moviegoers.³⁵

The cinematographic art of our country, as a unique phenomenon of artistic art, has gone through a historical and evolutionary path full of turning points, consisting of four stages. A unique art school of cinematography art has been formed in this area,

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