



TECHNICAL CAPACITY NEW ARTISTIC PROCESSES AS A CREATION TOOL

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Annotation

This scientific article Uzbek cinematographer taught lullanilayetgan technician shanslar, Yang badiy zharaennish yaratish-a qualitative tool for the study of atlich. Katta avlad deputy H. Khasanov, deputy U. Malikov portrays Olga on film the episode analyzes the frame of the series, portrays Olga technicalari, style operator, yoroglik oracle Badi hasanilgan.

Keywords: creativity, artistry, a staff, a young operator, a school of cinematography, cinematography education, cinema, succession.

Technical capabilities play an important role in creating perfect artistic images for a film operator. After all, the creative person reflects the emotional world of an artistic image formed in his thinking through personnel through technique. Especially this process requires a lot of practical experience from the operator when shooting on a film board. Operators understand well that film drama will be the basis in the film competition as well. Examples like this are observed a lot in the work of operators of the National School of cinematography. In particular, the film "kammi", filmed by the classical operator Hamidulla Khasanov, is significant for the fact that he was able to skillfully use the capabilities of the technique, create the character of an artistic image in his shots.

Little is a Jewish girl living in Tashkent who experiences a love drama with three stories. The film was shot using imaging techniques and film materials from the Arriflex, Egriment, Fujicolor campaigns.

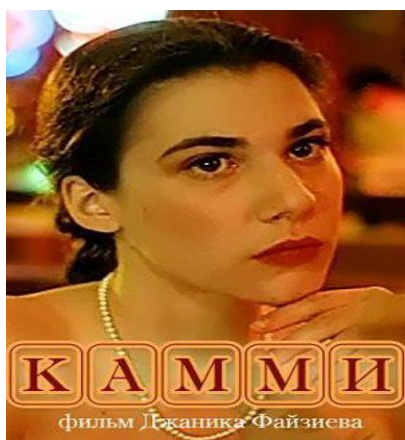


Figure 1. Movie pasteur

Scenario authors Yuri Dashevskie, Janik Fayziev, postanovkami director Djanik Fayziev, postanovkachi operator Hamidulla Khasanov, postanovka artist Yusif Guseynov, composer Dmitry Yanov-Yanovsky photographed in collaboration ¹.

The film also features one-shot episodes we can see. One-shot in film filming an episode of ham technically a complex task, both in the creative aspect is.

¹ <https://ru.wikipedia.org/wiki/Камми>



H.Khasanov coped with this task we can see a one-shot episode from the beginning of the film, which takes an estimated three minutes, while it is skillfully filmed.

“When where the actor enters the frame, large, medium, general plans, the camera goes with which hero. The moment of preparation for filming all this, we agreed with the director, artist. We built the mezanstsen of the operator and drew it on the Observatory. When filming an episode at the beginning of the film, the camera crane Strela rail walks back from the detail gravel. Each frame deceleration is reflected by the operator mesantsena, a small event, a dialogue subset Etude. The sine varatal transfactor lens allows me to work in detail, large, medium, general plans. The episode goes beyond the hero and the two heroes stop in their mid-plan”. From the detail, the camera is atezed and the camera looks like it is walking, going to another plan using a transfactor. The camera is ponarama on the walk. After that, the camera moves to medium-large plans and falls into low rakurs. The frame will be ateyzd from 250mm Focus range to 25mm focus rastayaniya. (Figure 2)



Figure 2. Shots from the feature film “Kammi”

We see that the titers in many films filmed in the film move subconsciously. Sometimes this is judged by the underdevelopment of the technique. In fact this process is associated with the mechanism of a Capture Camera greferni. As a result of one-sided Grefer being left for a small amount of time in the pylon after the mechanism is expropriated, the motion of the pylon changes with the titer. Another notable aspect of this episode is that in parallel with the camera movement, the titers also go. Although there are two moves in the frame, the titers do not appear to jump and move inappropriately. “I filmed the film on an Ariflex 35 BL camera with a two-sided Grefer mechanism. The technical move of the shot captured in it could have been 0.001”.

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Figure 3. Arriflex 35 BL

Since the Fujicolor film Bee (light sensitivity) is 50, the opening of the light character inside the room is performed using high kilowatt lights. And while the camera's display of surroundings up to 360 degrees without interruption of the frame, it will be possible to place the alphabet of lights from above, creating invisible points. “After building the director mezanstsena, I saw one frame abstractny and released the operator mezanstsena. This event was decorated and taken in the pavilion. The hero comes out at the end and sits down to Natura. I used lights, big and small. Estimated 140kv lamp worked. GPL 50, GPL 25, GPL 35, GPD 50. KPD 50 kholadny svet. KPL 50 was hot svet. I released the desired color effect by placing an arrangement filter to contrast the color balance between them”³.

The penetration of digital techniques has caused different layers in the industry. In one way or another, the work of filmmaking was facilitated, which led to the fact that along with professional creators, amateurs entered the industry. While the experts effectively used the possibility of the technique in artistic processes, amateurs regarded it as a means of material economy with a cohesive approach. For the first time in Uzbek cinema, a film industry was formed. In particular, the main technical aspects such as the entry of private film studios into this industry from 2010, the photocamera in which the films are semi-professional, the reduction of the light source by 70-80% are considered. The unlimited pixel position in the movie Board is replaced by HD (1280x720), Full HD (1920x1080), 2K, 4K (4096x3072), 8K(7680x4320, digital formats such as 33.2 mp) appeared (Figure 4).

² The film “Kammi” is a director of Photographer H.Khasanov conversation with

³ The film “Kammi” is a director of Photographer H.Khasanov conversation with



Figure 4. Format measurements

The fact that most of the creators of private films relied more on the possibilities of digital technology has become a characteristic of the unprofessional approach to film-based work. In particular, this aspect is obvious in a number of films created during this period.

2004 “D.The author of the scenario in the studio” VISION Shoim Boytaev director Bahrom Yakubov the film “Sarvinoz” is shot by the operator Davron Nodirovs. This film will be built on various events in the life of the father and his singing daughter Sarvinoz, who, having worked in a senior position, lost health.

Observing the work of the operator, we can see the lack of use of the principles of the emerging national school, some shortcomings in the use of imaging techniques, defects in the generality of frame plastic in the opening of the content rising in the episode. In particular, in the ninth minute and fortieth seconds, a doctor appears who enters the room where the detail frame is made in ponarama to the top. After that, the inspiration lying as a patient goes to the big plan of the brother. When his dialogue begins, trasfactor’s naezdi begins and moves on to the Middle plan after his stop. During the episode, which lasts two minutes, the frame composition continues, from the fact that plastic is not treated. The uncertainty of the points of the action of the actors in the composition, the consequence of incorrect staging in large plans, integrity is not provided.

One of the aspects that draws attention again when creating an image is the skill of using natural sunlight. The amount of illumination of the season and pouring, it is necessary to use Kelvin more efficiently. In the episode of the father child, which starts at the sixth minute number forty and lasts about three minutes, it is observed that there is an increase in natural light. The middle plans laid during the father and child diologists in the car salon, which are moving through the streets of the city, due to the fact that the light is tuned into the car, the background remains completely invisible in some places due to the increased amount of light outside.

For progress as a specialist is considered.As noted above, the process did not go smoothly, different layers appeared. Among young people, creative people were also manifested, who were able to apply technical capabilities as a means of creating new artistic processes. These were the hopes of Malikov, who graduated from the uzdsmi cinematography department and worked as a staging operator.



2014 according to the order of the National Agency” Uzbekkino“, director of the film studio” Uzbekfilm ” m.Abduhalikov operator he.Malikov artist B.Rajabov is portrayed by composer Toir ASkars as a feature film called “well”. The film tells the story of a simple, modest and hokisor man who has been digging wells for many years and causing hatred for everyone.

He is the operator in the creation of this pictorial story about Kholmurod, who lives with his family in a distant village and lives with various works such as digging a well, extracting the Hajat of people.Malikov reflects natural composition in general integrity. In the implementation of this goal, a more manual method of Capture was used. This method helps to ensure the subjective participation of the viewer in events and to fully express the idea of the film. "The film budget did not give the opportunity to use filming techniques professionals. That’s why there is a technique that I have captured in HD (1280x720) format if I’m not mistaken for a Panasonic camera. I also used the technical capability by putting the average Ultra prime lens into the camera via an additional perexadnik”⁴.

In the thirty-seventh second of the third minute, the Middle plan in the movement will continue our thinking with an episode that begins with the show of the Mud-black Masters in Turdikul's newly built courtyard. Two Masters picking up the bricks of the house walk in the Middle plan opposite the camera and stop in the general plan at the top of Holmurod. Holmurod encounters an old tomb while digging soil for Clay.

The fact that a Turdikul will be called after him, that he will bear on the Masters, that will create a confrontation between them. Holmurod, on the other hand, buried human bones by running out on his belt and taking them to the cemetery. The operator's subjective shots from the eyes of the heroes in the hands are aimed at dressing the viewer's participation effect, describing the Turdukul and sociable Kholmurod relationships, which do not tap on anything for the property. (Figure 5.)



Figure 5. Shots from the feature film “Well”

⁴ The film “Well” is a director of photographer U.Malikov conversation with



“This film is an author’s film. We wanted to agree with the director and give him his attitude through the effect of walking by hand on camera. Therefore, we tried to conduct experiments on the criteria of the operator. I am far from the idea of calling this method our professionalism. Because even where there is Research, growth will also be a disadvantage. Professionally experiment will be when I see boomba blow up in my opinion. All measures are taken at the expense of the danger to human health, after which the button is pressed. This is not possible in filmmaking. I did not lower the diaphragm from 5.6. The reason is that it is of great importance for being a filmmaker. It would be possible to take events in a simple style. General plan, two SRED after dialogue, followed by a large and bone detail in the frame. But we did not. In exchange for the mezanstsenas of directing and cinematography, pictorial chicory is reflected. Through our chicory, here is a bone came out, we told him that the reaction of the Masters, and in the end, the chairman's reaction was blind. In this method, the viewer goes deeper into the story as a result of his vision of khikoya. The viewer, accustomed to some classic cinema after the presentation, did not like it. But when we speak as an author, I would like this rishenia to be perceived as ours”⁵.

In this film, it is observed that the operator used methods such as complex filming under water, placing general plans from above and breaking certain shots in order to increase the impressionability of reality.

The fact that some episodes are filmed in nature in strong sunlight, forms pyatno. In some images captured by hand to reflect naturalness, it is observed that the integrity of the frame Composite has not been achieved.

It is known that the formation of the art of cinematography has always been associated with technology. But we would not exaggerate if we say that the creative attitude of the post-stop operator to the film is at the forefront, while the penetration of computer technology into the assembly, graphics, image coloring work in modern filmmaking brings significant changes to its artistic processes.

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⁵ “Кудук” фильми постановкачи оператори У.Маликов билан суҳбатдан.