

Creative Researches of Young Cameramen on the Creation of Graphic Image in Modern Uzbek Feature Films

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Abstract:- *In this scientific article the art of today's Uzbek cinema, and its problems related to professionalism, their solutions and image decision on screen, and the graphic aspect of Uzbek private films has been analyzed. The scientific significance of the research is that the activities of the cameramen in the Uzbek private film industry, their role in the image decision have been thoroughly analyzed, the films that shot by them has been analyzed, and recommendations for eliminating identified shortcomings have been developed.*

Keywords: *Uzbek cinema, cinematography, composition, image decision, expressiveness, lighting.*

I. INTRODUCTION

As we know, we cannot imagine the development of society without art. Particularly, cinema has a profound effect on the soul and thinking of the person. When the cinema was invented, the great French painter Sezan by recognizing and acknowledging its true nature and power said that "... our art (painting) will decline since the movie was born." [1, p.12] and he regarded it highly by emphasizing its popularity.

Today, all leading states of the world have their own national cinema. In the XXI century, in which is called the period of information technology, has achieved an unprecedented level in the field of world cinema art.

Films, which range from simple tape to 3D and 5D, have the power to completely capture the human mind. In the movies such plots have been created that amaze the human mind with the help of new and fast, easy and high-quality techniques. Thus, a new period has emerged in world cinema. The movie, which was the result of huge industries, has evolved from art to industry. Industry itself is a phenomenon that is achieving economic and political goals.

Since independence, in our country has also begun a period of free filmmaking period for cinema art. Not only screen art, but also created favorable creative opportunities for our talented youth who contributes to the development of all kinds of art.

Revival of the film industry as a separate networking system according to the Decree of the President of the Republic of Uzbekistan "On improvement in Cinematography" of March 9, 1992, and the decision on the establishment of the Uzbekkino National Agency on March 17, 2004 in accordance with the Decree of March 16, 2004

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"Improving Management in Cinematography" was the bases for efforts to promote national cinema have led to the growth of private film studios.

Today, the number of organizations that have access to produce film and video production in Uzbekistan has reached 700. In Uzbekistan, more than 50 feature films are being shot and released annually. In Uzbekistan more than 160 repertoires of cinemas act based on Uzbek films and foreign films. As a result, creative competition, which is the basis for the development of the national film industry, has begun to grow. The field of cameramen, which is the basis of cinema, has changed dramatically as well, with the development of technology.

As we know, as a result of the development of private film studios in our country, the number of films has increased and the subject matter has expanded. But we cannot say the quality of these films is in demand. We have already said that cinema is a means of education. What kind of spiritual nourishment can be obtained from the film if the director has no clear purpose, the operator does not understand the content of the plot, and the actors show what they want beyond the content.

It is known that from the history, professional filmmakers have years of experience in making independent films. "The director should be able to show the combination of colors, the way of lighting, and the composition and, of course, they should be able to express their attitude and add novelty to this artistic process." [2, p. 98].

II. MATERIALS AND METHODS

Descriptive, classical, historical, comparative, contextual, and comprehensive approaches were used to cover the topic of this research paper.

Taking into account the complex context of the screen culture phenomenon, uses methodological tools in the humanities - art, psychology, sociology, communication theory, cultural studies. Contemporary art methods, which focus on theoretical and historical-artistic understanding of the issues under study, including techniques such as the artistic and methodological analysis of specific artistic expressions created by technical and technological means, as well as typological methods for identifying and analyzing the main non-traditional forms of screen making using technical means were used.

In general, the work used an integrated approach to the problem of creating and identifying screen-specific

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expressions that allow for comparative analysis and typological generalization. Comparative analysis has been used to study the interaction of the artistic solution in the feature films and the technological capabilities of their implementation at various stages of the development of screen art.

III. LITERATURE REVIEW

We hear a lot of commendation and criticism about Uzbek private film studios and movies in the media, in newspapers and magazines, but the film's image and creativity of cameramen are not discussed. Activities of professional cameramen, creation of amateurs and their films have not been explored in detail in Uzbek private film industry.

This article explore as a principal object films, during the formation of our own private film studios, as well as chances to take films with modern technologies and professional skills of cameramen who are the main author of films.

Since the topic of work is exclusively about Uzbek film industry and skills of cameramen in Uzbek private films, it is normal that there is no research on this topic from foreign or CIS researchers.

That is why we determine the extent of subject that has been studied with researches which have done in Uzbekistan.

On this topic a bachelor's graduation work "Uzbek cameramen Art" written by Holida Solihova who is a graduate of "Art Journalism" department covers creation of a cameraman A. I. Ismailov.

Another research, written in 2006, belongs to S. Islamov, a student of "Art journalism" entitled "Activities of Private Film Studios and Films taken there"

In 2007, a graduate of the correspondence department of "Art Journalism" U. Soriev conducted a study on "Commercial Films by Private Film Studios",

Both qualifying graduation works were mainly focused on the artistic aspects of films, in particular, the dramatic basis of the screenplay and its successes and drawbacks, and were discussed the film directing and the actors. But none of these cases were covered by the cameramen's professional background. It is noteworthy that Information about the first private film studio and the first private film are either inaccurate or incorrect, although who and how many names have been researched about private film studios and their films so far. For example, as the first private film "Tohir va Zuhra" which was taken by creative group of The tv channel "Yoshlar" was told in the graduation work of S. Islamov and U. Sariyev, directed by F. Nadirova, which was considered as a mistake in an article by X. Fayziyev named "The skills of a cameraman during the years of independence of Uzbekistan" published in a yearbook of research works of faculty members of the university of the former State Institute of Art, devoted to the study of the art in 2011. It was also pointed out that the film "Bumbastik" taken by Bayram studio was considered the first private film and in fact, it was the second film produced by Uzbek private studios.

IV. RESULTS & DISCUSSION

Uzbek cinema ranked high positions in world cinema screens with a number of films in its time, and it amazed both cinema lovers and experts. The films taken by Y. Azamov, K. Yormatov, N. Ganiyev, Sh. Abbosov were not only national, but also included in the "golden fund" of world cinema. Being favorite for today's spectator's, "O'tkan kunlar", "Mahallada duv-duv gap", "Alisher Navoiy", "Sen yetim emassan", "Tohir va Zuhra" all of which are in terms of art and acting, as well as excellent work by the cameramen are among the best masterpieces of Uzbek cinema with perfect art features. While giving information about the history of Uzbek cinema, It's no secret that The foundation of the Uzbek cinema is firmly established, which should be noted with pleasure. The centuries-old creations of great filmmakers from our country and their films are the basis of this.

Sufficient funds have been invested for the development of this sector, which plays an important role in the formation of human culture in our country and great attention is paid to the development of young cadres.

That is why at that time they created an idea-based, rich-sounding movie that could be demonstrated without hesitation on the world screens, and they contributed to Uzbek cinema a special place in the history of world cinema. During the years of independence, especially in the first years, the film industry began to experience a decline, a period of inaction as other sectors. This is a natural process that can be experienced by any young nation that has gained independence. The economic and political difficulties of the transition period, the poor economic and political relations between the independent states, and the inability of the country, which was experiencing an economic crisis, to invest money in filmmaking caused the beginning period of stagnation in cinema. The situation was exacerbated by the inability of the older generation to accept such new perspectives as nationalism, spirituality, peculiarity and identity. The fact that there were only 7 films made by Uzbek filmmakers between 1991 and 1996 and they were based on laughter. As a result, Western films, serials in Latin America such as Mexico, Brazil and Colombia began to fill our television screens. People were feed up with poor quality plot and laughter as well as illogical and meaningless Uzbek films.

The government assessed the situation reasonably and the decree of the President of the Republic of Uzbekistan on March 9, 1992 "On improvement of cinematography", aimed at the development of cinema, was aimed at solving the above mentioned problems.

After thus important decision, various films, which were in different art levels and quality in different genres, were taken as a result of reforms to revive the "Uzbekfilm" studio and develop the film industry. They are "Temir erkak"(1992, screenwriter - M. Tuychiyev, director - I. Ergashev), "Yarim tungi blyuz"(1992, director - R. Malikov), "Dallol" (1992, Screenwriters - Z. Musakov, B. Odilov, Director - B. Odilov, Cameraman - N. Gulomov),

“O'g'riyam odam” (1992, director - I. Ergashev), “Abdullajon” (1992, Screenwriter - R. Muhammadjonov, Director - Z. Musakov, Cameraman - T. Mansurov, Compositor - M. Mahmudov) and others.

The history of the creation of private studios in our country goes back long before Uzbekistan gained independence. In 1991, the first private film studio in our country was authorized to produce and demonstrate private films in commerce.

The studio was “the Ulug'bek film” Production Association established under the Mirzo Ulug'bek Foundation of the Republic of Uzbekistan.

The studio was founded on February 19, 1999, with the initiative of Hojimirad Ibragimov and the budget of the studio was overseen by the “ALAVR” foreign trade commercial firm.

A group of talented and famous people worked at “the Ulug'bekfilm” Art Council: Burivoy Ahmedov, Shukhrat Abbasov, Odil Yakubov, Muhammad Ali, Sharof Boshbekov, Hojimirad Ibragimov, Saddiriddin Ziyomammedov, Eldor Mamedov. Since that time, the Uzbek film industry began a new private film studios era.

In 1991-1994 the studio produced several documentary and popular films.

Later, the creative group of studio produced a three-part documentary-publistic film “Ulug'bek Merosi”, documentary-publicistic film “Amir Temur”, covering the numerous invasions of Amir Temur in India, Iran and other countries

which based on evidence and documents, documentary-publicistic film “Orol fojiasi” by the order of the Committee on preservation of ecological situation of The Aral sea and a documentray-publistic film “The silk road” aimed at acquiring a large-scale actions of UNESCO. Although it is not long before the creation of a private film studio Ulug'bekfilm, we are well aware of the skills and talents of those who work in the creative community.

However, the artistic features of the film “Taqdir” which should be called the first private film taken by the studio's artists in May 1994, cannot be overstated.

The screenwriter of this film was Anvar Nurmatov, The director and the cameraman was Eldor Mamedov, The main hero whose name is Sanjar was a student of the Theater and Art University in Tashkent. As a role of Director of organization Farxod Hamroyev starred and he was also chief administrator of the film.

“Taqdir” is in the genre of melodrama. If we focus on the plot of the film, it tells a story about an ordinary man, who fought for his life purpose and pure love, ruined his life by making a risky decision. The film was taken in Namangan region, as the “Ulug'bek film” film studio was offered the screenplay with prototypes of heroes ready to star.

Moreover, there were some responsible people and organization for creating good conditions for creators. They were

Namangan regional authority, the firm “Yosh kuch” sponsored for the film and its leader Karimjon Jurayev, Namangan state theater led by Karimjon Yuldashev, the honored artist of Uzbekistan, Regional chemical plant led by Mahmudjon Madaliyev, Railway supply division led by Parpisher Saidazimov, the national representative of

Uzbekistan, Namangan Regional Department of internal affairs, Namangan music school.

The premiere of the first private film, “Taqdir” took place on October 12, 1994 at the Bahor Cinema in Namangan region, and was displayed in the repertoire of the cinema for a month. If we focus on the image quality of the film “Taqdir”, it is worth mentioning the experience and skills of the cameraman Eldor Mamedov, considering his many years of work in the scientific and documentary film studio of Uzbekistan.

The film was taken by an analog video camera called National M5 Professional VHS produced by Panasonic, Japan.

We think that a detailed pause in the process of making a film clarify why it was of poor art quality. Let's go in detail about the film's image: Although it is unclear how much money was allocated to the film, we can conclude that the film was not taken on a film camera as well as the film was filmed in very limited capacity and it was obvious to the audience that it affected on the image quality. Because the creators made the film only in summer, it had a high impact on high contrast, the state of plot, heroes' aging processes and changing seasons. The film uses mostly finished objects, with no pavilion, no decoration and scenery, and this proves that film budget is very low.

The operator works on the image composition, its image decision while talking. The roles of a director such as working with actors, managing a common creative team, making the scheme distracts him, which did not allow him to work on a full image, the responsibility of the cameraman was broken. We cannot say that the film effectively used the visual and technical means of the cameramen.

If the cameraman had used auxiliary equipment, the dramatic effect of the film, its bump and rhythm would have been revived. For cameraman Eldor Mamedov, who had always taken his films on photo plastic camera, the camera used for taking “Taqdir” was also an experiment. Experiments might not always be successful. Because, cinemas of that time were mainly intended for photo plastics. the new camera might not work well on the big screen due to poor image quality.

In addition, In addition, the inadequacy of facilities in capturing of the camera, lack of access to additional lenses, inferiority of technique opportunities of the camera limit the rich composition of the frame. As every operator has a particular style or tendency,

In the film “Taqdir”, Eldor Mamedov used illuminated lighting to capture interior and nighttime scenes. Excessive use of the camera's transfusion system makes the film's frames short and unexplainable, brings composition disorder, changes in exposure and focus until a particular focus is reached when the frame is zoomed, all of gross mistakes and shortcomings like these had a profoundly negative impact on the film's visual solution, its artistic value.

As a result of the demands of the period and efforts to develop in every way, mutual beneficial creative

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connections were established between private film studios and government studios, and collaborative projects were launched.

As a result of this collaboration, a full-length private film, "Taqdir eshigi" was produced in 1994 by "Uzbektelefilm" studio and "Fayziy-film" private studios which was founded by the remarkable Uzbek filmmaker L. Fayziev. This was another tread in the creation and development of private studios. In this film, directed by Latif Fayziev and cameraman B. Sadikov, based on the play by the famous writer Sh. Bashbekov, two lonely neighbors meet up with each other by accident, with a locked door. They are trapped in a room and eventually get married. Talented actors Hojakbar Nurmatov and Dilorom Kambarova played the roles in the film.

The next film taken by a private film studio was Bumbastik, which was taken in 2000 by a private film studio Bayram.

The screenwriter is Valeriy Gusev, the director is Farid Davletshin, and the Cameraman is Eldor Mamedov. The film was mainly played by amateur actors.

The film was taken for very short periods and the money spent on it was very few. Bumbastik was the first film which was shown on a big screen using a video projector. Its premiere took place in December 2000. The film was met with great interest and applause from the audience. The genre of the film is a comedy that serves to illuminate the conspiracy of the art world. The screenwriter and the director's choice of a particular genre for their work, Discovering in a certain way that the film is based on the drama marked the artistic dimension of the work. Thus, the genre dictates that the director chooses the necessary means of expression to fulfill his purpose. Choice of the genre is one of the most important aspects of the work of both the writer and the director"[3, p 47].

The film's genre is fast and effective in conveying ideas that the viewer wants to give. In this film, the genre is not theme-specific. In fact, all these cases based on bodily actions, baseless, artificial situations can cause a negative reaction in the viewer.

First and foremost, the story that is the focus of the film may be in urgency, but it is poorly represented by its content coverage. This can be seen in the performances of the actors, the images, and the chaos in the sequence of events. As for the cameraman's work, it was taken in the documentary film stylistics, without any redundancy of art.

It can be said that the operator did not intentionally intend to take the film in the documentary film style, but it was caused by a lack of knowledge of taking film and inability to use a semi-professional video camera.

Well-known and professional filmmaker, Honored Artist of Uzbekistan, director Khatam Fayziev commented on in his article named "The skills of a cameraman during the years of independence in Uzbekistan" the role of the cameraman in the film "Bumbastik".

As he said: "The operator was unable to use the visual means of cinema. He took the film in a semi-professional camera. That's why on the big screen, the film's scenes are blurry were vague ... "[4, p. 39]." In summary, it is hard to say that the film reflects the full potential and skills of Uzbek filmmakers.

Because film is a type of art which is inextricably connected to the acting of the actors, the words and the music, the work of the cameraman and the skill of the director. The only disturbance of harmony interfere the success of the movie. This film has a number of shortcomings related to above mentioned situations.

However, inspired by the small success of their first film, the filmmakers took Bumbastik-2 (2001) and Bumbastik-3 (2002). In these films, the cameraman worked easily with the camcorder without any extra tools and the camcorder was equipped with good technical capabilities, lightweight, easy-to-use, light-responsive matrix that enables the operator to even in low light.

Cinema is an ever-evolving art. Its technical aspects will go on improving as time passes. These preferences, in turn, enrich cinematic poetry. Most of the filmmakers of movies which is being demonstrated in cinemas of our country are young people. Of course, this can be evaluated positively. the opportunities which are available to young people in our country are sufficient today. Especially, many young people are trying to find their own way which is based on their own styles in the film industry.

In this age of globalization, Uzbek filmmakers are working on equal with world filmmakers. For several years, the art of young cameramen has been formed. Young artists, especially in the art of cameramen, show their views and opinions, forming pre-existing traditions. It is true that people who are in the art of cameramen seem to be ample in these days. But the number of professional, school-based operators is exiguous. Only those operators who have learned the lessons of their teachers for many years and apply their experience to their creations become real professionals. In late 2002, director Rustam Sadiev's debut movie "Muhabbat sinovlari" appeared on the big screens. The film cameraman is Davron Nodirov. It is worth noting that "Muhabbat sinovlari" was a truly private film that was created by private film studios and an amateur director at the expense of fully independent producers, not previously created by private studios at the expense of public funds or collaboration between them.

The film began a new era in the private film industry, and it must be admitted that, regardless of its quality, it is a movie that can bring audiences to the cinema.

Therefore, 92% of people who participated in the survey answered "Muhabbat sinovlari" when they were asked "What is the first private film in Uzbekistan?" As we are sharing our thoughts on the movie, it is noticeable that Rustam Sadiev's debut was inspired by "Tohir va Zuhra".

Well-known film critic Feruza Nodirova describes this film as "Interesting, vivid footage from the lives of our young people, the goals and objectives of the heroes of today, the pure feelings, the story of pure love"... in her article "Muhabbatjon". But while you are watching the film, you can clearly see the big difference between real life and the life of the film. In some parts of the film, we can be witness of some illogical events. In the film, life seems to contain only wealth and poverty, earning money, love and

being loved. True, this is normal that we can make mistakes when we did a work. Admittedly, in spite of its drawbacks and imperfections, this film has its own unique achievements.

But inexperience, inadequate knowledge and skills in the field seem to prevent them from making the film perfect. In this film, the cameraman of the film Davron Nodirov made a debut in private films. In a very low budget and minimal conditions, he was able to demonstrate his skills in image decision. It is not a mistake to say that thanks to the development of technology, the art of the cameramen has grown to a high level. Although the technology plays an important role, the potential of the creators and their research designates the quality of the film. Only a cameraman who imagines himself in the film and feel himself in his heart can create a really work of art.

The combination of colors in filmmaking helps create dramatic works of art and a necessary discovery for the director's idea. The overall style of the film is defined by the image, the art of acting, the music. They combine to convey the idea of a director with their mission, their specifics. This is the main difference between cinema and art.

In the film "Muhabbat sinovlari", it can be seen that operator Davron Nodirov set such a high goal for himself. If we look through the films in pictorial aspect, from the moment the private film industry took its first steps to the film "Muhabbat sinovlari", the quality is literally a bit modern and professional in the movie "Muhabbat sinovlari". Whether we take "Taqdir", "Bumbastik", or "Chayon bolasi", "Burch", "Munis onam", it all seems to be photographed by amateurs who are completely unaware of the art of film, its visual aids, and light. This had a very negative impact on the artistic value of films.

This is because of the poor quality of the technology at that time and the improper use of the equipment by the operator. However, in any case, the cameraman must be committed to their profession, art and professional principles and be responsible for his film. One of the noticeable mentors, Professor Abdurahim Ismailov, said in his lectures: "Every frame taken by the operator is recorded directly in his biography. The next generation will evaluate this operator through these frames..." [1, p. 48]. It was also said that "... by the films made by the cameraman you can find out who he is, his thoughts, his spirit, his inner world ..." [1, p. 51].

Based on these assumptions, it is possible to conclude that most of today's youngest operators have not the ultimate goal of creation, except for earning money. The development and possibilities of modern technology seem to relieve the work of cameramen. In some cases, it may even be unnoticed. True, the results of such progress are pleasing. However, these capabilities should not only facilitate the work of the operator, but also serve as an opportunity to explore and create chances. Rustam Murodov is among the filmmakers who are familiar with the art school, understand the culture of the screen, talented and trying to continue the tradition of mentors.

Many of those films which are being taken by Rustam Murodov have been produced in different styles and directions. Many of his films were taken in collaboration with director Mirmaksud Ohunov.

As their successful joint films, we can show films such as "Havfli burilish", "Sevgi fazosi", "Shabnam", "Janob hech kim", "Begonalar". Although the film "Sevgi fazosi" (2005), directed by young film director M. Ohunov and cameraman R. Murodov, was taken 12 years ago, it is still better than today's films by its dramatic, artistic, figurative features.

The films tell the story about three young men's personal lives, different issues and, of course, love stories.

The movie condemns hypocrisy, arrogance, deception, and a host of other negative habits and promotes universal values such as love, consequence, friendship and generosity.

There's an attitude of the cameraman to the event, not just observation. Each frame has its own composition, roots and lighting techniques that are the fruit of this attitude, which delivers the audience maximizing the atmosphere and inner emotions of the heroes. serves as a dramaturgy. The image has strong figurative and metaphorical devices. One of the main heroine Guli (Guchehra Eshankulova), whose life is ruining, which nobody cares, except for Sherzod. Despite the fact that the girl was a widow, the young man loved her. The cameraman's portrayal of Guli's house is wonderful. The unexpected entry of light into the dark room and Sherzod's removal of cloths seems to indicate that light is coming on Guli's life. When we look at these frames, the operator uses a very light shadow game.

The episodes, where the sun's rays came into the room, with harmony of the polish of the bright colors, heroine Guli's hopes had not washed-out, awakening of confidence in the future, are clearly shown by the cameraman. Even though the film "Sevgi Fazosi" is not considered a "masterpiece" by the playwrights, it is a lot of linearity in the plot, the interconnectedness of these lines, and their support for the film's idea and plot, with the originality and completeness of each hero's lines. It can serve as a standard for films of its time and today.

In the plot of the film artificiality of the events is not felt and is accepted in one breath.

The quality of the films of cameramen Rustam Murodov has been improving from year to year. In some films, we can see that the operator uses the "camera" in the wrong place, or abuses the operator's crane and rails (for example, in "9 months" or "Shabnam").

Some successes and shortcomings are also apparent in private films, in terms of the success of young filmmakers and cameramen in today's film and media production. We have analyzed these shortcomings in our research and divided them into 4 major groups:

Group 1: Lack of knowledge in the theoretical foundations of cinema (lightning, its artistic features, composition, editing, directing and dramaturgy, cinema schools, genre features, etc.), due to a lack of education in the relevant higher education institutions in the field of cameramen, ignorance, very narrow imagination and knowledge;

Group 2: Despite having sufficient theoretical knowledge, lack of skills to use them, lack of knowledge, technical and artistic capabilities of modern operator

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equipment; lack of practical skills, training, technical and artistic capabilities of modern operator equipment;

Group 3: Even though he has sufficient theoretical knowledge, has the skills to use it, and knowledge of the skills, experience, technical and artistic capabilities of modern operator equipment has no intention to creative work, “doing what to want”.

Group 4: Rejection and denial of criticism for lack of knowledge in the theoretical foundations of cinema, even with a very narrow imagination and knowledge, because of the lack of education in the relevant higher education institutions, dilettantism;

In the creative process, the cameramen should be able to guess the events faster than the director. While filming, the cameramen can do the task of a director. However, the director cannot be cameramen the film he is making. The filmmaker must be able to expose the inner beauty and beauty of their characters, not their outward appearance.

When we look at the work of young filmmakers working in the private film industry today, we can see that they work in the same style regardless of the film's theme, genre and stylistics without proper and complete understanding of their particular genre and style characteristics, the dramatic load of frames, color, light dramatics, and other visual means;

Unfortunately, today, lots of cameramen have become “in love” of beauty. They are limited to show the beauty of the actor, not his skill. In director Rustam Sadiev's film “Lovers” (2008), the cameramen (junior) Bakhodir Yuldashev tried to expose actors and actresses in the best possible way in almost every scene, and to cover their physical flaws. For this, he used gentle and shadowless lighting technique. The overall quality of the film, the screenplay, the directing, the selection of actors, and their performance are excellent. The cameraman's work is also worthy of praise. However, the overall stylistics of lighting in different mood states, different experiences and different times (dawn, evening, day, etc.) have not changed, which means that the scenes of the light and shadow on the actor are similar to those in the “day” scenes. This means that the film does not meet the standards of artistic lighting. It is obvious that it is not because the operator does not know the technical and artistic requirements of the case coverage, but also he did it to enhance the film's aesthetic, to make its characters look beautiful and perfect.

In fact, this particular trend occurred in Hollywood during the 1930s and 40s, when the private film studios changed so much that the cameramen were selected by the lead actors. Yes, not the operator chooses the actor, but the actor could have chosen the operator

Charles B. Lang, one of Hollywood's most famous and talented operators, remembers that period as: “... this was the first lesson that we learned, because it was the “bread” of the cameramen. The filmmaker was constantly reminded with the joke, “... you can put your foot anywhere but not on their (actors') faces because the audience wants to see their face ...”, it was a rule”[7].

Harry Wolff, one of Hollywood's most famous and talented operators, says about that period as: “... director Louis Mayer was a very smart person. He called the cameramen next to him and said, “... Look at me, the actress

(the lead actor) in the movie despite she is in a very difficult situation, even if there is hurricane, fire, strong wind or flood, she must always be so charming and beautiful...”[7]

In general, the work of the cameramen is very good in terms of staff composition, figures, lighting, artistic use of additional technical equipment, dramatic workload, and visual representation. The cameramen should choose a style that helps to open up the main theme, while providing film interpretation and director stylistics in the film's plot, and to convey his thoughts to the audience through the colorfulness of the composition, the color dynamics. This means that during the filming process, the cameraman talks with the audience in a specific language.

The problem of dilettantism is undermining the quality of contemporary Uzbek private films. The work of cameramen at these establishments is carried out at a very low level by a group of “operators”. “Bojalar” group, in particular J.Poziljonov (he is a director, screenwriter, actor, composer) and directors gathered around him (J. Shodmonov, O. Mirzakholov), screenwriters (Sh. Ulmasov, O. Mirzakholov, D. Musaboev, M. Musaev, S. Vahobova and others) and a group of cameramen (A. Umurzakov, I. Shukurov) and a number of films which were shot by them (“Boyvachcha” 2008, “Cousins” 2009, “The Little Boss” 2010, “Shomurod and Durдона”, 2010, “Ali, Vali, Ghani, Nasiba kani?” 2011 and others) are completely in conflict with the basic principles of cinematography, screenwriting and artistic requirements, as directing, acting skills, installation, image decision, frame composition, lighting and as well as, it is worth noting that especially in terms of operator's performance, the images that are shot rudely and tasteless are undermining the quality of Uzbek films and their artistic quality.

Masters student of the Uzbekistan State Institute of Arts Bakhtiyor Yakubov, in his article “Non-Fiction Films passed by the Art Council”, mentioned about the increasing number of low-quality and unsatisfactory films as “Shomurod and Durдона”, “Armon”, “Ali, Vali, Ghani, Nasiba kani?”, “Esimiz qursin”, “Pirates”, “Bekorchilar”, “Cousins”, “Shaddod kiz”, “Shaharlik olifta”, “Asal, yigitda gap bitta bo'ladi”... In fact, no matter that these movies are made, but it's a pity that their taking allowances from the Art Council ...” [8]. Young researcher B. Yakubov said that films of different quality can be created not only in Uzbekistan, but also around the world, and that this is a natural process. The only problem is that transfer high quality movies to big screens, analyzing their service in enlarging the artistic level audiences are the work of the Board of Art Council, and he blames them for the quality of the films. The demand for creative activity of filmmakers is very high today. In the creative process, the cameramen should not only follow the director's instructions but also enrich the film with his / her own initiative and research. Only skilled professionals can create works of art that are acceptable to the audience. Due to modern technology, people involved in filmmaking have not been looking for new discoveries. Unfortunately, there are artists who still cannot keep up the tradition.

In the process of analyzing recent filmmaker's skills in feature films produced by private studios we will focus on mainly on those who have attended school or had no theoretical knowledge in their area of study by comparing the creativity, successes and disadvantages of amateur operators. In his comments, I.A. Karimov said, "It is fair to say that the image of a modern hero, which has a profound effect on the education of young people, has not yet been created on our screens. Most of the films that are filmed show that our filmmakers have a real picture of the present day, that their acute problems cannot be felt, and that they are becoming far from the lives of ordinary people." [9, p. 63]

It is not accidental that such issues are addressed at the level of the state policy. The fact that five or six premieres are being held every month in cinemas, as evidenced by the work being done is increased in this area. As a result of the friendly competition between creators, we cannot deny that many films have their audiences. As we watch every movie, we want to be a part of these events and see ourselves as heroes.

It must be recognized that the development of the work of qualified professionals in this area will give impetus to the development of cinematography. Reflecting on the responsibilities of the profession of the operator, Italian filmmaker Vittorio Storraro said: "Only one person is responsible for the solution of the light and color drama and the composition of the film- cameramen ..." [10, p. 5].

V. CONCLUSION

Although the work of private film studios there was not much time for developing, the creators are working hard. At present, a number of films are being presented in various themes and genres in cinemas of our country. This is a evidence to the ongoing creative research.

As we can see, the filmmakers are working hard. This is a very exciting event. Because of the friendly competition between the creators, our cinemas are busy with the audience. But the quality is not the equal as the demand. As well as, we may meet similar problems in the art of cameramen. It does not make sense for people who have no professional knowledge to raise a camera and promote ideas and ideology. Only qualified personnel should work in this area in order to reduce such shortcomings.

A good film educates the audience and influences its culture and spirituality. A good artist is able to lead the audience and tell his or her own words. If the filmmakers make these immortal ideas as the main target of their works and enrich them with artistic skills, each film will surely contribute to the spiritual growth of our nation. But creating true artwork, reflecting events in people's lives and providing spiritual nourishment is not a tradition for all artists. It is advisable that similar tasks should be given priority in cinematography.

VI. RECOMMENDATIONS

In order to solve the aforementioned problem, in order to improve the imaginary and artistic skills of cameramen in our modern Uzbek films:

Firstly, reorganizing and reforming the younger generation's technical groups in out-of-school educational institutions such as "Young Technicians" and "Photo Motivation". In addition, it is necessary to improve the quality of education by increasing the quantity and quality indicators of the material and technical base of colleges and institutes where these specialties are prepared;

Secondly, using the experiences of leading professionals to nurture the artistic taste, worldview, and professional pride of operators, and monitoring the work of young operators in the spirit of "Master-student" traditions. Conduct creative meetings with mentor operators and thus promote career attitudes of cameramen.

Thirdly, as part of the existing Art Council at Uzbekino SUE and the House of Cinemas, it is necessary to involve specialists who pay attention to the quality of the art of film, its artistic and technical features, and developing healthy competition between cameramen by this way.

Fourthly, it is necessary to develop competition between studios and professional operators who make feature films. That is, growth is accelerated as a result of mutual creative competition, and the desire to gain access to new advanced techniques will help the industry to succeed. To promote this process, it is necessary to introduce nominations such as 'Best Operator's Work', 'Best Film image decision of the Year', and other financial incentives at the state film festivals.

It has to be said that this does not belong to talented young people who are now recognized in the film industry and who have earned the recognition of their quality creative work.

No matter who is he/she or where he work, first of all creator is an artist. Creators who want to become skilled professionals must have a basic education. Creators have been developing skills for years, and their works shot by them works becomes masterpieces.

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